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WESTERN UNION

W. R. MARSHALL, PRESIDENT

SYMBOLS

DL = Day Letter

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Telegram
Money Ltr.

EX-1201

1934 MAY 27

PM 4:30

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NA 174 PD=PITTSBURGH PENN 27 328PME

MRS EDITH G HALPERT, DOWNTOWN GALLERY

32 EAST 51 ST

I WISH TO PURCHASE THE OIL PAINTING OF JOY MINER BY
BEN SHAHN, PAINTING NOW IN POSSESSION OF FORTUNE
MAGAZINE, JOY WILL PICK UP AT FORTUNE FOR MAILING.
PRICE OF PAINTING \$1200. PLEASE CONFIRM.

K C WARMBEIN JOY MFG CO 333 OLIVER BLDG

*Confirming purchase Shahn Delivering
to Fortune for Joy.*

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE.

HANS VAN WEEREN-GRIEK

205 EAST 73rd ST., NEW YORK 21, N. Y. TEL: RE 7-0893

MEMORANDUM

TO: Mrs. Elizabeth Navas
RE: Outline for National Community Art Organization
DATE: June 1, 1954

Some years ago it became apparent to many of us that the need for a sound program service, careful coordination, and above all creative leadership on an organized basis in the field of community art centers had to be met - and to be met fairly quickly and thoroughly - in order to prevent this important phase of our culture from deteriorating into an "artsy-craftsy", debilitating and frustrating activity or from becoming the sole province of the commercial exploiter, whose multi-million dollar industry has already done much to hamper a healthy and sound development of art in our country.

The ever increasing need for an information, program, and advisory service is proven daily by numerous requests received from all parts of the country by many art organizations as well as by myself.

In addition to the many thousands of art centers, many of our smaller museums are beginning to consider themselves cultural activity centers, thus adding to the total by many hundreds.

Many organizations, notably the Committee on Art Education, Artists Equity Association, the Junior League, the AAUW, and many others have given the problems and needs of the art center serious consideration and often have given outstanding leadership to such organization within the confines of their own field. However, at the present writing, there is no organization which can meet the challenge properly and give the service which is so badly needed.

More than a year ago Mr. Hudson Walker and myself were approached by a member of the Rockefeller Brothers Fund, with the object in mind to explore the possibilities of organizing the necessary leadership.

After numerous meetings and discussions, the following proposal was outlined to Mr. D'Harnoncourt, Mr. D'Amico, Mr. Jones of the Fund and myself:

Proposal

It is therefore proposed to establish a new national organization under the leadership of an independent group of educators, authorities in the fields of the various arts, and the general public, this organization to serve as a facility for coordinating the personnel and materials resources of all appropriate and competent professional, educational and commercial organizations in the arts and for supplementing and assisting these organizations in bringing their resources to bear on the needs of community art groups across the country, whether such art groups be set up exclusively as such or be operated as program departments in organizations with broader purposes.

The proposed organization should not compete professionally with the efforts of existing organizations, but rather should arrange for the use of the personnel and facilities of other organizations to advance their common ends.

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Mrs. J. Watson Webb

-2-

May 21, 1954

at Colonial Williamsburg, is coming on Monday and I shall find out specifically whether the Metropolitan is actually reselling to Mr. Rockefeller the paintings and sculpture formerly owned by the Museum of Modern Art. I will send on all the gossip to you.

Please let me know about the following week-end so I can make my plans accordingly. It will be wonderful to see you.

Sincerely yours,

EGH:mb
enc.

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June 21, 1954

Mr. Duncan Phillips, Director
The Phillips Gallery
1600 Twenty-first Street, N. W.
Washington, D. C.

Dear Mr. Phillips:

Mr. Taylor sent me a copy of his letter addressed to you on June 15th. Frankly, I was startled with the contents, and I am sure you must be likewise.

After four months of negotiations, correspondence, telephone calls, etc., I was finally led to believe that the Marin Exhibition was scheduled for January of 1955 at the Metropolitan Museum and immediately wrote to Mr. Rosseter of the Boston Museum of Fine Arts, stating that the dates he desired were available and he had the entire plan approved by the Boston Museum Trustees. This of course places me in a very unfortunate position.

I find it very difficult to accept the reasons. I know that in relation to the budget, there was some strange misconception that the exhibition would cost about \$25,000. This is utterly absurd as I checked with Sadworth and ascertained that assembling even as many as forty pictures in New York, delivering them to the Metropolitan Museum, and later reassembling 100 pictures and erecting them appropriately for shipment to the various other institutions, that is, in hinged cases, would cost between \$300 and \$500 in all, and certainly not exceeding the latter figure. I also pointed out that the catalogue expense would be almost nil, as in the five institutions, enough would be sold to repay the initial investment. The interest in Marin is so great that this assumption has a definite basis, and a practical one. Evidently no one considered the idea that the Marin paintings are both small in dimensions and very light in weight, and probably preferred to previous expenses of an exhibition comprising huge and heavy pictures with the various expenditures involved in either assembling a national show, like the three America Exhibitions held in the past few years, or an International Exhibition.

In any event, my disappointment is very strong in this connection since I was convinced that it would have been the wish of Marin and of Steiglitz to have the exhibition open at the Metropolitan Museum. The fact that Steiglitz gave so large and so valuable a collection to the Metropolitan Museum gives credence to my feelings in the matter. Meanwhile, with the four months lost, the Whitney Museum which wanted the show desperately, has filled its schedule for the following year and I am at a loss as to what to do about the other institutions involved.

I should be very happy to have your comments in the matter.
Sincerely yours

June 11, 1954

Mr. James B. Byrnes, Director
Colorado Springs Fine Arts Center
30 West Dale Street
Colorado Springs, Colorado

Dear Jimmy:

In going through my follow-up folder, I noticed there were two unanswered letters from little James. I wonder whether it is the altitude or are you too busy?

Frankly, I am very eager to hear your reaction to the idea of the "American Tradition" exhibition referred to in my letter of May 10. Won't you take a moment to answer this and to let me know how you and Barbara are doing in your new home territory.

Sincerely yours,

EGH:ah

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May 20, 1964

Mr. M. Tugrul Uke, Managing Editor
YEAR
11833 Wilshire Blvd.
Los Angeles 25, California

Dear Mr. Uke:

Under separate cover I am sending you a copy of
the Preusser photograph you requested.

Please credit as follows: Collection of the
Downtown Gallery, New York.

Sincerely yours,

EGH:ah

*Blaine
Sims*

207

May 21, 1964

Mrs. John A. Pope, Chief
Traveling Exhibition Service
Smithsonian Institution
Constitution Avenue at Tenth St.
Washington 25, D.C.

Dear Mrs. Pope:

I am enclosing a list of paintings by Pippin,
together with names and addresses of owners so
you may communicate directly with them.

When ever a member of your committee calls, I
shall be glad to show a selection of American
Folk Art.

Sincerely yours,

EGH:nh
enc.

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June 2, 1954

Mrs. Edith Halpert
The Downtown Gallery
New York, New York

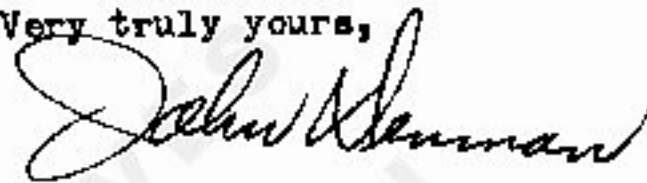
Dear Mrs. Halpert:

Thank you for your letter of May 27 explaining the price of the Kuniyoshi painting. However, I believe at the present time the price is too high for me. I do thank you for offering the painting to me first.

Under the circumstances it will be necessary for me to wait until some future time to acquire a Kuniyoshi. When we get to Seattle, I shall try to contact Vic Policar to learn if he would be willing to part with his Kuniyoshi drawing. The last message we had from him was from Spain, but we hope that perhaps he may be in Seattle by this time.

Thank you again for your kindness and encouragement you have given us with our small collection.

Very truly yours,



John Derrman
9 Hashibacho
Nakano-ku
Tokyo, Japan

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
CHARLES ALAN, Associate Director

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3707

June 5th, 1955.

Mr. Herbert Katman,
South Mountain Road,
New City, New York.

Dear Mr. Katman:

Attached is a report of the purchases made by the Downtown Gallery during the fiscal contract year of June 1952 - 1953. The purchases total \$700.00.

During this period we advanced to you ten monthly payments of \$100.00 each from July 15, 1952 to May 2, 1953, amounting to a total of \$1000.00. This leaves a balance of \$300.00 due the Downtown Gallery.

You agree to deliver before September 1, 1955, several paintings from which a selection may be made by us for the sum represented above, in order to complete the contract requirements on both parts.

As previously discussed, the option for a continued contract is not and will not be picked up by us. This terminates any previous agreements made in your name and ours.

Please sign two copies, retaining one for your records and returning one for ours.

Sincerely yours,

E. Halpert

grma
Herbert Katman

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June 15, 1964

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established after a reasonable search whether an artist or
urchaser is living, it can be assumed that the information
ay be published 60 years after the date of sale.

Mrs. Robert Windfohr
1900 Spanish Trail
Fort Worth, Texas

Dear Mrs. Windfohr:

Since you were kind enough to lend your Kuniyoshi
painting "Dream" to the memorial exhibition now in
Japan, I thought you would be interested in having a
copy of the poster made by the National Museum.
This is being sent to you under separate cover.

It has been so long since I have had the pleasure of
seeing you and I hope that you will be in this part
of the country before we close for the summer at the
end of this month.

My best regards.

Sincerely yours,

EGH:nh

ATLANTA ART INSTITUTE
HIGH MUSEUM OF ART
SCOTT MEMORIAL GALLERY

ATLANTA ART ASSOCIATION

1262 PEACHTREE STREET, N. E., ATLANTA, GEORGIA

June 15, 1954

Mrs. Samuel Halpert
Downtown Galleries
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

It was grand to see you again, even if your trip had given you a pain in the neck! You were very kind to do so much about my interests, especially considering how tired you must have been. It does seem to me that February would probably be the best month for the John Marin Show.

Since talking with you, I have contacted directly Duncan Phillips in Washington; also the National Gallery there. Both indicate that they will lend. I am sure that you know Mr. Phillips' collection very well.

Of course, you will be taking several quite important examples for the Met. Show. We want our exhibition to be no less important, though it will be smaller, I suppose. So in selecting from Mr. Phillips' collection, I trust you will consider what we feel is necessary for us, as you will similarly be figuring for the needs of the Met. In other words, I would say two or three Marin's that were not as exciting as some of the others. We want everything in the show here to exemplify the true significance of Marin's art.

The National Gallery will lend the items that come through the Georgia O'Keeffe gift, in as much as our show is to be a Marin Retrospective. They have their own item dated 1914 which, though slight, might be used, unless you have a better one of that date. (This last is not in the O'Keeffe gift.) One of the O'Keeffe gifts is a painting with a ship; as I remember, it seemed to me that Phillips' two Marin's of ship subjects were fully as good as this other..

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UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

Department of Art
June 1, 1954

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AIR MAIL

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

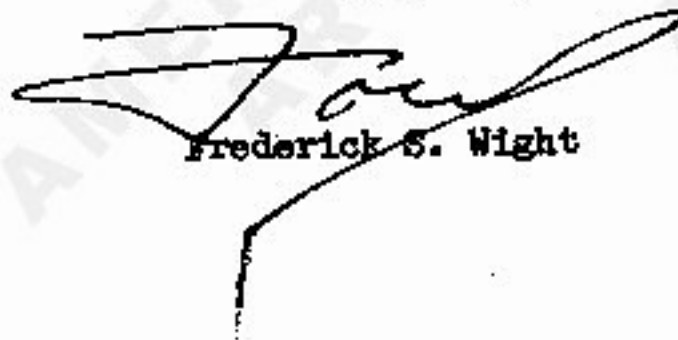
Dear Edith:

A hasty reply to yours of May 27: I am sending you the new ending to my essay, typed since I wrote you last. This may, perhaps, give the catalog what you hoped to see in it. I am the more anxious to clarify the point myself as I cannot, of course, control what Bart chooses to write. But I am writing Bart--urging him in the direction of criticism.

Let me clear up an apparent misunderstanding: Jack Baur has nothing to do with this catalog. He is currently editing a book on American Artists of the Last Fifty Years. This is the work of five writers of which I am one. But you know all about this. I might mention, incidentally, that I am writing the page on Sheeler in this book. Jack Baur asked his scribes to assign a decade of primary significance to each artist and I hope you will be cheered to know that I have given Sheeler the last decade and not the 30's.

Quite another matter: Mrs. Horter is lending "Flower Forms" as you know. This must be picked up very shortly before she leaves for Europe. Send me the name by return mail of the packer in Philadelphia whom I should use so that I may get instructions to him in time.

Sincerely yours,



Frederick S. Wight

FSW:gw
Enclosure

May 27, 1954

Mr. E. C. Warnbein
Joy Mfg Company
333 Oliver Building
Pittsburgh, Pennsylvania

Dear Mr. Warnbein:

We are confirming your purchase of the Ben Shahn painting "Joy Continuous Miner" priced at \$1200.

The painting has been framed by the artist and will have to be crated for shipment. If you wish we can have it removed from the frame and delivered to Fortune Magazine. In that event, according to the New York State regulations, there will be a 3% sales tax chargeable.

Will you please advise me whether we should ship it directly to you without the tax, or whether you would prefer to have it clear through Fortune Magazine.

Sincerely yours

BCH:ls

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May 27, 1954

Mr. Frederick S. Wight, Director
Art Galleries
Department of Art
University of California
Los Angeles 24, California

Dear Fred:

Thank you for sending me the William's piece. He has always been one of my favorite writers and favorite people. After reading this and after having had a chat with Bart Hayes, I have developed a slight nervousness about the catalogue - if I may so express myself. The reason is the rather repetitious character - concentrating more on the man than on the artist whose work has continued to progress consistently and is still in the process. I was under the impression he would concentrate more on the former point and would state once again this most important factor in Wheeler's work, especially his influence in America and even abroad in sireing the American purist school. I get the feeling of let-down as if he had achieved his greatest work before 1950. With paintings like NEW ENGLAND IRRELEVANCY, 1953; AERIAL GYRATIONS, 1953; WINDOWS, 1951; FAMILY GROUP, 1950, and going back to WIND, SEA AND SAIL in 1948, his peak certainly is now rather than then, with a form of recapitulation in reference to his previous contributions.

You asked me to be frank and I am giving you the works.

Jack Baur developed whooping cough and I have not bothered to check with him regarding his piece. Perhaps you had assigned this role to him.

And so I hope everything is coming along splendidly.

My best regards.

Sincerely yours,

EGH:ah

The John Warren Homestead
305 Warren Street Brookline 46, Massachusetts

June 12, 1954

Mrs. Edith Greger Halpert,
32 East 51 St.,
New York, N.Y.

Dear Mrs. Halpert:

Thank you for your note. I am so
glad that I shall be able to see you this coming week.

If convenient I should like to come
in about ten o'clock on Wednesday morning, the 16th.
If you should wish to contact me before then I shall
be at the Seymour Hotel, 50 West 45th St., from
Tuesday morning on.

Yours sincerely,

Finis E. Little

11 am

June 21, 1954

Mr. Allan McNab, Director
University of Miami
Lowe Gallery
Coral Gables 46, Florida

Dear Mr. McNab:

It was nice to hear from you and I wish your trips to New York would be more frequent. It was fun that evening and Karolik was very thrilled at meeting you and I have a hunch that with a little coaxing he would come down to give a talk during his exhibition in Florida.

The documents are enclosed and photographs will be sent to you as soon as the photographer delivers the prints. However, in reading the letter carefully I realize that the pictures will be gone from the middle of December until April and wonder whether I can excuse myself from the Columbia participation. As you know, we have such a limited supply of paintings by these artists that it is a great sacrifice to have the pictures withdrawn from our stock, particularly when they are of such importance. Perhaps we can make substitutions for Columbia so that we can rotate our stock accordingly. I am concerned specifically about the Stuart Davis and the Shahn. We have a better stock of O'Keeffe's and can let that go on for the entire period. I shall also arrange to have a Sheeler -- God willing -- if he paints a picture in the very near future. As you know most of his paintings are to be toured starting October 1st in the large Retrospective exhibition assembled by Fred Wight for a rather long circuit. You will hear again from me as soon as I get word from Sheeler about the near future prospects for his production.

Meanwhile, my very best regards.

Sincerely yours

BGH:la

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June 8, 1954

Mr. Peter Pollack
Public Relations Counsel
The Art Institute of Chicago
Chicago 3, Illinois

Dear Pete:

Believe it or not, I am actually planning a trip to Chicago before the season closes. I have already accepted an invitation from Leo Guthman to attend a cocktail party on Tuesday June 22nd, and expect to arrive the morning of that date, with the plan of staying through Wednesday.

Aside from the pleasure of seeing you-all, I have an ulterior motive. As you know, my conscience fund calls for an annual exhibition to promote the work of little-known artists. This time I thought it would be a good stunt to concentrate on Chicago, selecting artists who have had no recognition in New York. My original plan was to concentrate on artists already enjoying some local support by way of purchase by the Institute and private collectors. Mr. Rich thought it would be advisable to choose also directly from the artists. The title of the show can be decided on later.

In the past with such exhibitions -- the exchange exhibition with Boston -- a good many of the artists got a break in publicity and in sales. Between you and me we could really cook up enough publicity to make this an outstanding event of the season. Incidentally, it will be our opening show -- some time in September before the critics are full-up with other stories. This has always been the most successful time for us with the press.

I hope you will save a little time for me as I certainly want to have a good gossip with you. Incidentally, what hotel would you suggest -- and I am not fishing for an invitation as I always insist on my independence.

And so, I will be seeing you.

Sincerely yours

BER:a

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June 11, 1964

Mr. William F. Kemper, Jr.
The Kemper Investment Co.
Commerce Building
Kansas City, Missouri

Dear Bill:

My Kemper file is increasing daily and I hope you are not bored with your Halpert file.

Zorach has left for Robinhood, Maine, which is his summer home, but I am sure that he has had no further word from Chairman Froese regarding the Pershing Memorial. This is in answer to your letter of June 1. Do you think I should write to him?

Sincerely yours,

CKH:sh

June 22, 1954

Colonel E. W. Garbisch
4 East 72 Street
New York, N. Y.

Dear Colonel Garbisch:

One of the dealers with whom I like to cooperate is interested in the pair of portraits which you and Mrs. Garbisch seem to like but were hesitant regarding its origin. I am referring to the small oils we had in our exhibition. Now I cannot recall whether I gave you the later report. These pictures were shown to Jack Baur and Lloyd Goodrich both of whom so no reason to suspect a foreign origin. Furthermore, we had the furniture checked at the Metropolitan Museum where we were assured that all the objects were definitely American. The only questionable detail referred to the man's shoes which seem to be French, but so much was imported in those days that that does not have any vital bearing on the pictures.

Before I commit myself with the dealer, I thought that I should write to you and find out whether you are or are not interested. Incidentally, the gallery will close to the public on June 25th, but I shall return after the week end for a few days of cleaning up before leaving for the rest of the summer. We are luxuriating in a two month vacation this year.

Sincerely yours

EMM:la

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June 10, 1954

Mr. Jaap A. Vandenberg
Museum Galleries, Inc.
Andover, Massachusetts

Dear Mr. Vandenberg:

Thank you so much for sending me the two photographs which are now enclosed.

While both items are very interesting, we have so large a collection of weathervanes that unless something truly unique turns up, or at a quick resale price, I shall have to forgo the luxury. The watercolor is very charming, but this too is beyond our current purchase figure. We have been selling paintings by Davis at lower figures and when I consider even a small markup it is out of the question.

However, if you will have patience with me and will send me snapshots from time to time, I am sure we can find something of value to add to our collection.

Sincerely yours,

EGH:nh
enc.

June 15, 1954

Mr. Nathaniel Saltonstall
53 State Street
Boston 9, Massachusetts

Dear Nat:

You are very sweet indeed to take the trouble in connection with Gilbert's problem. From here on our boy will have to be on his own.

Now that I am making plans to close for July and August, it occurred to me that I had better start on the arrangements for your show at Wellfleet and shall write to Tom about the details.

Would you also like to have a group of Cushing originals - weathervanes - for exhibit in the shop. I am rather vague about those plans, but here too will communicate with Tom.

I certainly hope to see you this summer and still look forward to a visit from you in Newtown. Perhaps I can break you down this year.

Sincerely yours,

EGH:ah

June 3, 1954

Mrs. Nina Fletcher Little
The John Warren Homestead
305 Warren Street
Brookline 46, Massachusetts

Dear Mrs. Little:

It was nice to hear from you and I look forward to your visit.

I am planning a trip to Chicago and I am waiting to hear about the specific dates that I am expected. My original plan was to leave on Friday, June 18, but the schedule may be switched to an earlier period. I shall let you know the minute I get the information as it will be necessary for me to be here in order to specify the data with which no one else here is familiar.

Indeed it will be perfectly alright to bring along the typewriter as my apartment is directly above the gallery and you may the space and privacy required.

Sincerely yours,

EGH:sh

June 17, 1954

Mrs. Ernest Frederick Eidlitz
5275 Arlington Avenue
Riverdale-on-Hudson
New York 71, New York

Dear Mrs. Eidlitz:

I daresay you now have my letter of June 9. This is simply to reassure you that we will of course insure the painting at the amount you have set from the time it leaves your home (and while it is at the Downtown Gallery) until its return at the close of the exhibition.

Thank you again for your generosity and your help.

With best wishes.

Sincerely,

Frederick S. Wight
Director of the Art Galleries

FSW:gw

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June 3, 1964

Mr. Charles Alan
Alan Gallery
32 East 65 Street
New York, New York

Dear Charles:

We have received from the Art Institute of Chicago
a group of drawings from a consignment dated September
2, 1962.

On this consignment were included drawings by Brice,
Levi, Lewandowski, Tam and Zerba which have not
reached us and I assume that they were shipped
directly to you. If so, would you be good enough
to send me a receipt in order to check out the
consignment.

Sincerely yours,

BNH:mb

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June 21, 1954

Mr. Burton Cussing, Director
The American Federation of Arts
1083 Fifth Avenue
New York 28, N. Y.

Dear Burton:

I am so sorry that there has been a delay in connection with the check. Dr. Watter was away and no one else qualified to sign the check. This is now in the mail I am sure.

I am referring to the \$250 which is to be applied to "The Awards for Critics of Contemporary American Art".

Sincerely yours

DMH:la

CC Mr. David Solinger

C O P Y

Mr. Duncan Phillips

- 2 -

June 15, 1954

is simply this, that without the availability of the special exhibition galleries, the charges for labor to present this show in any other part of the building would not be practical.

I am sorry that there has been such a delay in reaching this decision and I assure you that right up to within a few days of the meeting it seemed that there would be no difficulty whatever in our planning to hold it next year. I hope that the opportunity may present itself in another year in which the Museum might be able to pay some tribute to Marin as a painter.

With many thanks for your kindness, I am

Sincerely yours

(Signed)

FRANCIS HENRY TAYLOR

Francis Henry Taylor
Director

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[June 1954]

Mrs Edith G. Halpert
32 E. 51 St.
New York, N.Y.

Dear Mrs. Halpert:
I'd appreciate it if you will please return
the photograph to me.

Sincerely,

Walter Tachita

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SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON 25, D. C.
CONSTITUTION AVENUE AT TENTH STREET

June 24, 1954

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

We have just heard that the first shipment of paintings included in our exhibition of "AMERICAN PRIMITIVE PAINTINGS" has now reached Lucerne and plans are progressing for the opening in July.

At the present time, we are attempting to locate photographs of all the paintings in this exhibition and would like to know whether you have negatives for the following loans from your Collection and from the Downtown Gallery:

✓ "Mr. George W. Brown" by William Prior	-	Halpert
✓ "Mrs. George W. Brown" by William Prior	-	"
✓ "The Brown Children" by William Prior	-	"
✓ "Mr. Franklin Pearce as a Groom" (1820)	-	"
✓ "Mrs. Franklin Pearce as a Bride" (1820)	-	"
✓ "Washington Family Tomb" fireboard (1830)	-	Downtown
✓ "Girl with Bird" by C. L. Levin	-	"
✓ "Miss Hanna Blair" by I.J.H. Bradley(?)	-	"

If so, may we please order three glossy prints of each, 8" x 10"? Your bill, in triplicate, for all charges should be sent to this office.

Thanking you, I am,

Sincerely yours,

Gladys E. Acton
Gladys E. Acton, Acting Chief
Traveling Exhibition Service

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Mr. Duncan Phillips

- 2 -

June 15, 1954

is simply this, that without the availability of the special exhibition galleries, the charges for labor to present this show in any other part of the building would not be practical.

I am sorry that there has been such a delay in reaching this decision and I assure you that right up to within a few days of the meeting it seemed that there would be no difficulty whatever in our planning to hold it next year. I hope that the opportunity may present itself in another year in which the Museum might be able to pay some tribute to Marin as a painter.

With many thanks for your kindness, I am

Sincerely yours

Francois Henry Taylor
Director

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Department of Art
June 9, 1954

AIRMAIL

Mrs. Ernest Frederick Eidlitz
5275 Arlington Avenue
Riverdale-on-hudson
New York 71, New York

Dear Mrs. Eidlitz:

Thank you for your letter of May 31. It seems much wiser to have your painting by Charles Sheeler, Family Group, picked up before you leave for the summer, and I am glad that you and Mrs. Halpert have been in touch about it. I am accordingly writing Mrs. Halpert asking if she will have the painting picked up and if she will hold it at the Downtown Gallery until the time comes to ship it West. I am sure that this will be taken care of at your convenience before June 19. We will insure the painting at the amount you have set from the time it leaves your home until its return.

Thank you again for your generosity and your help.

With best wishes,

Sincerely,

Frederick S. Wight
Director of the Art Galleries

FSW:gw

From the law offices of SOLINGER & GORDON
39 Broadway, New York 6, N. Y.

June 10, 1954

MEMO TO WOPSEY, ROSEN, KWESKIN & KURIANSKY:

Attention: Mr. Kweskin

Gene Gordon has talked to you about the claim of our client, The Downtown Gallery, Inc., against Harold Goldsmith, of Ridgefield, Connecticut, for \$1,000. Enclosed is the latter's promissory note evidencing the indebtedness, dated March 22, 1954, due 30 days thereafter with interest at 4%.

We understand Mr. Goldsmith owns his house in Ridgefield, although it may be heavily mortgaged. We request that suit be started at once without writing any preliminary letter. If you require anything further, please let me know.

Please report when suit has been instituted.

s/DAVID M. SOLINGER

Enclosure
REGISTERED MAIL
cc: Mrs. Edith G. Halpert

gallery seventy-seven

77 HOWE STREET

TEL. LOCUST 2-3445

NEW HAVEN, CONNECTICUT

4 June 1954

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert:

It was very pleasant to talk with you on the phone Friday morning. I have just received the snapshots of the figure we spoke about - and they are enclosed. The specific details of the statue are as follows:

Height (overall) 61"

Colors

Cap -- red

Coronet -- red and white stripes, black border

Hair -- burnt sienna

Gown -- white; neck and sleeve edging -- raw umber

Toga -- outside red with blue lining, caught on shoulder with knot.

(Body - red, lower half)

(Body - blue, upper half where the cloth folds back)

Border of toga -- blue with gold stars and gold edging

Sword -- burnt umber

Shield -- red, white, and blue

Wreath -- green

Condition: generally fine, almost all original paint. There is a very small crack in the scabbard of her sword and a larger one on her arm just below the sleeve.

Plaque on base reads: "W. Demuth & Co. Manuf'rs. 507 Broadway, New York."

We are not sure of the provenance, because in so short a time we have not been able to do any research; but the family from whom we purchased it assured us that it was Columbia and that it had been the prow figurehead on the Hudson River side-wheeler COLUMBIA.

The price is \$600.00 to a dealer. We feel that it has unusual artistic merit for a cast figure of the period. We shall be glad to hold it for you personally until we hear from you.

Sincerely,

Lois F. Garston

Lois F. Garston
GALLERY 77

Mrs. Edith Gregor Halpert
THE DOWNTOWN GALLERY
32 East 51 Street
New York, N Y

lfg; DM
enc 5

*Figure 56"
Overall 61"*

1505

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

Department of Art
June 17, 1954

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

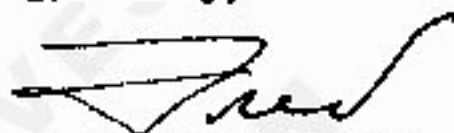
I enclose a copy of my letter to Mrs. Kidlitz which should encourage to release her painting. It probably simply had not reached her at the time. I am, however, writing her again.

I find that I am to have neither Shadow nor Substance. To this I am reconciled as I had a good letter from Wood. I had to miss Matthew Josephson's painting. Sheeler is going to look at it and I have urged for a minimum that it could be got over to Philadelphia for that one show so that I can reproduce it in color in our catalogue. See if this can be managed. I am writing to Mrs. Metcalf for the Yachts and Yachting.

I can understand that you are under pressure just as I am. I have written to Sheeler asking if he will look over the chronology and bibliography and get it back to me at the very earliest.

In all haste.

Sincerely,



Frederick S. Wight
Director of the Art Galleries

FSW:gw
Enclosure

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June 3, 1954

Mr. Atsuo Inaizumi
Assistant Director
The National Museum of Modern Art, Tokyo
Kyobashi, Chuo-ku, Tokyo
Japan

Dear Mr. Inaizumi:

I am very grateful indeed to you for sending us the
Kuniyoshi posters, which I am now distributing to
the lenders.

Sincerely yours,

EGH:sh

May 26, 1954

Mr. Burton Gunning, Director
American Federation of Arts
1083 Fifth Avenue
New York 28, New York

Dear Burt:

At last the Stuart Davis has been returned to us
by David Rosen.

I am referring to "New York #3" which was in the
Venice Biennale and was so badly damaged. The
bill is enclosed. It was inadvertently addressed
to the gallery.

Sincerely yours,

EGH:mb
enc.

ALBERT R. LEE & CO., INC.
SURVEYORS AND ADJUSTERS
90 JOHN STREET
NEW YORK 39, N. Y.

In view of the above we would suggest that you obtain a bill for \$250.00 and the amount of the cartage charges forwarding same to us so that we can take the matter up further with your underwriters.

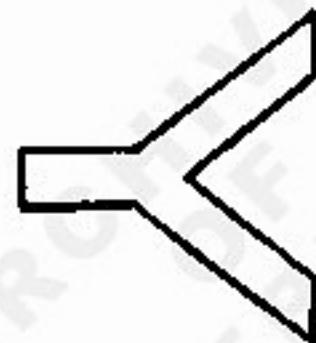
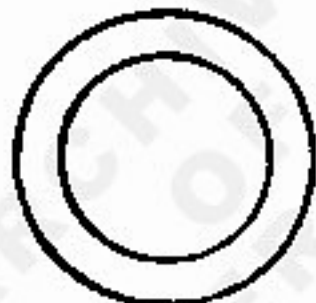
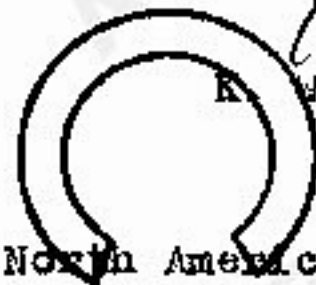
Very truly yours,

ALBERT R. LEE & CO., INC.

A. W. Putnam
A. W. PUTNAM

KWP:MKL

CC: Insurance Company of North America
Philadelphia, Pa.



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June 8, 1954

Mr. Leo Guthman
1255 North State Street
Chicago, Illinois

Dear Leo:

Your letter served as a welcome greeting on my return from a trip to Vermont. I am most grateful to you for the invitation and shall be in Chicago on the morning of the 22nd waiting for the drink.

I am sending this letter off immediately as you requested so that you may get started on the canapés.

It will be so nice to see you.

As ever

MM1a

GROVE PRESS



795 BROADWAY, NEW YORK 3, N. Y. • GRAMERCY 3-7447

Wednesday, May 12th

[1954]

Dear Miss Halpert,

It was very nice to meet you and John Marin Jr. today. I thought that we came up with some stimulating ideas.

Enclosed is a copy of one of our recent books which can give you an idea of the kind of production we do.

I will get some cost estimates and a little outline made up and then pass it on to you.

Sincerely ,

Barney Rosset

Barney Rosset

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 8, 1954

Miss Katharine Kuh
Associate Curator Paintings and Sculpture
The Art Institute of Chicago
Chicago, Illinois

Dear Katharine:

I am so pleased that you responded to the idea of the Chicago Artist exhibition at this gallery and I am planning to come out Tuesday morning June 22nd to start my selection of the specific paintings and sculpture. I was very happy that Mr. Rich offered to help and assume that you will also give me the proper steer.

I look forward to seeing you. My best regards.

Sincerely yours

ESB:la

THE FIRST NATIONAL BANK

OF FORT WORTH

FORT WORTH, TEXAS

June 22, 1954

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SAM CANTEY, III

ASSISTANT VICE-PRESIDENT

Mrs. Edith Halpert
C/o Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

As you will see by the enclosed everything has been worked out on the Brants painting.

The Kuniyoshi poster arrived yesterday and we are delighted to have it. It was very thoughtful of you to send it. Both Betsy and I appreciate it very much.

I knew that you were helping on the opening exhibition. Thank you so much.

We have not been to New York since you last saw us so you are assuredly not neglected.

Regards,



Sam Cantey, III

SC:mcm

Encl.

*We are expecting you
1 October*

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THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

JUNE 12, 1954

DEAR EDITH:

YOU ARE NO LONGER MY DREAM WOMAN! TRULY,
I AM AWFULLY UPSET THAT I HAVE NOT EVEN TODAY RE-
CEIVED RALPH'S ARTICLES FROM YOU, AS I AM LEAV-
ING TOMORROW AND MUST LOOK AT THEM BEFORE I GO.

I DO WANT TO THANK YOU FOR ALL YOUR
INTEREST AND HELP OVER THE WEEKEND, AND I AM
SORRY I WAS SUCH A WASHOUT.

THERE ARE TWO THINGS I WOULD REALLY LIKE
TO CHANGE MY MIND ABOUT, AND THAT IS THE FIREMAN
OF THE EUREKA COMPANY, PENNSYLVANIA, AND ALSO
THE SHEEP TOY. I THINK I WOULD RATHER CONCENTRATE
ON ART INSTEAD OF FIRE ENGINES AND TOYS. AM
SURE YOU DON'T MIND.

MUCH LOVE - IN HASTE,

AFFECTIONATELY,

Eluka

Mrs. Edith Gregor Halpert - Page 2

May 24, 1954

I definitely want two more miniatures besides The Mill and The City. Will you help me here?

One more painting outside the list, Industrial Forms. I have this in mind for the cover of the catalogue. It has carrying power, and I think it is just right. Since it is squarer than the cover, it can bleed on each side and have a wide black band top and bottom to carry the text. I take it there is no problem here, since this painting comes either from Sheeler or the Gallery.

The Boston Museum of Fine Arts is only lending to one showing, and I shall throw that to Philadelphia where Sheeler might want to put his best foot forward.

With all best wishes.

Hastily,

A handwritten signature in dark ink, appearing to be 'Fred', with a long, sweeping horizontal stroke extending to the right.

Fred

FSW:DD

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MRS. J. WATSON WEBB
SHELBURNE, VERMONT

JUNE 15, 1954

MRS. EDITH HALPERT,
32 E. 51ST STREET,
NEW YORK 22, N.Y.

DEAR MRS. HALPERT:

ENCLOSED YOU WILL FIND THE FOLLOWING INFORMATION
SHEETS (UNNUMBERED) FOR

CHARLES BANNER TAVERN SIGN)
COLUMBUS, CIRCUS FIGURE)
W.S. WEBB CANVASBACK DECOY)
HAYMEYER DUCK DECOY)
OWL WALL PLAQUE)
PASTRY BOARD)
LIBERTY WOODCARVING)
MCDONALD EAGLE)
PAIR LIMESTONE EAGLES)

NO PHOTOS - THESE HAVE
NOT YET BEEN PHOTOGRAPHED

DESCRIPTION SHEET PLUS SMALL PHOTO OF EAGLE TRAIL BOARDS (UNNUMBERED)
~~SMALL PHOTO OF A. LOVIE LOCKSMITH SIGN (FT 123)~~

THE FOLLOWING PHOTOS WERE SENT TO YOU ON OCTOBER 16TH, 1953.
THIS LETTER WAS NEVER RETURNED TO MRS. WEBB, AND I AM WONDERING
IF IT IS NOT IN YOUR FILE SOMEWHERE. THEY WERE ALL LARGE PHOTOS
FOR YOUR BOOK:

~~WEATHERVANE RAM FWS 1 MEASUREMENTS: 45" LONG, 36" HIGH~~
~~EAGLE (WITH A ON BASE) NOT KNOWN WHERE IT WAS FOUND~~
~~INDIAN WITH CAPE FT 30~~
~~HOY THERE INDIAN FT 31~~
~~BOOSTER WITH SADDLE FM 63~~
~~CARROUSEL COAT FC 8 BOTH LARGE PHOTO AND SMALL PHOTO SENT YOU~~
~~BROWN FC 9~~

~~PADLOCK SIGN FT 121~~

NON 4 #1455
1-11-54
LIONKILLER WEATHERVANE (FROM MR. FRELINGHUYSEN)
PLOW WEATHERVANE (SENT 10-16-53, BUT DUNCAN TOLD ME IT WAS AN
ANVIL, AND I CALLED IT AN ANVIL WEATHERVANE IN MY INFORMAT-
TION TO YOU. ~~SHOULD THIS BE CHANGED TO PLOW?~~)

INDIAN WITH FRINGED SHAWL (FT 29) AND MISSION BELL FM 64 HAVE
NOT YET BEEN PHOTOGRAPHED. WILL SEND THEM ALONG WHEN DONE

ON THE SAME DATE, OCT. 16, 1953 I SENT A DOUBLE DECOY PICTURE OF
SHELDRAKES AND A GUNSMITH SIGN. THESE, ALONG WITH THE LIONKILLER
WEATHERVANE AND PLOW (OR ANVIL) WEATHERVANE HAVE NOT BEEN NUMBERED.

✓
MAKE THE INDIAN WITH GUN FT 32, AS HE HAD THE GUN MISSING WHEN
FIRST I SAW HIM. THERE IS ALSO SOME CONFUSION ABOUT THIS INDIAN
AND ANOTHER ONE WHICH JW WEBB JR. RETURNED, BUT I WILL HAVE TO
FIGURE THIS OUT WHEN THE OPPORTUNITY ARISES. IN THE MEANTIME,
FT 32 CAN BE CALLED INDIAN WITH GUN AND ADD TO THE DESCRIPTION
"A BEARSKIN OVER RIGHT SHOULDER WITH CLAW EXTENDING TO FRONT".

HOPE THIS IS CLEAR TO YOU. SINCERELY, Edwin Carlisle (Mrs. J. W.)

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DES MOINES ART CENTER

GREENWOOD PARK

DES MOINES 12, IOWA

June 1, 1954

Mrs. Edith Halpert
Director
THE DOWNTOWN GALLERY, INC.
32 East 51st Street
New York 22, N. Y.

Dear Edith:


I am pleased to be able to inclose check in payment of half of the KUNIYOSHI painting. It is wonderful that we are able to have the entire painting here, and I presume that the "juggler" in the painting will have to decide which part of the painting we own.

I appreciate your letter about the press release on the purchase of the paintings and should have known better than to ask the favor I did. My reason was, apparently, that I was too busy at the time to do anything immediately.

Furthermore, I am currently rather "fed up" with the way the art magazines have been handling ^{the} ~~the~~ matter; so perhaps I was wondering if it was worthwhile to bother about.

I enjoyed a very nice weekend with the Schramms in their home on the 22nd and 23rd of May, and had the pleasure of helping them re-hang most of their pictures. I am sure you would have enjoyed it and we thought of you often.

Sincerely,


Dwight Kirsch
Director
DK:pl

P.S. I have intended to ask if any of the drawings or studies of the Juggler remain unsold.

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George L. K. Morris

Horace Pippin

Katherine Schmidt

Mitchell Siporin

William Steig

Niklos Suba

Carl Walters

Karl Zerbe

Name plates of:

Pictures of:

"Afternoon Call"
"Shipbuilding Composition"
"Route 22"
"House to House Fighting"
"Wounded Soldier" (sculpture)

"John Brown Going to his Hanging"

"By the Sea"
"Mr. Broe Waits his Turn"

"Fiesta in Trastevere"
"Prodigal Son"
"Guerillas" (gouache)
"The Refugees"
"Homeless"
Untitled

"Spot Drawing"
"Proud Woman" (2)
"Drawing"
"Drawing"
"Familiar Figures"
"Cartoon" (2)

"Show Window"

"Lioness"
"Dog Biting Fleas"
"Fish"

"Armor"
"East of Lexington"
"Woman on the Trapeze"
"The Storm"
"The Angel"
"Jesus del Monte"

David Fredenthal
Reuben Tan

Rainey Bennett
Raymond Breinin (2)
Raleston Crawford
David Fredenthal
Louis Guglielmi
Jacob Lawrence (2)
Julian Levi
Jack Levine (3)
Edmund Lewandowski (2)
Horace Pippin
Katherine Schmidt
Mitchell Siporin (2)
William Steig
Karl Zerbe

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
PHILADELPHIA 2, PENNA.

JOHN F. LEWIS, JR., PRESIDENT C. NEWBOLD TAYLOR, TREASURER
HENRY S. DRINKER, VICE PRESIDENT JOSEPH T. FRASER, JR., DIRECTOR & SECRETARY
RAYMOND T. ENTENMANN, CURATOR OF SCHOOLS

June 22, 1954

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

We are very glad indeed to learn from your letter to Mr. Fraser that the O'Keefe painting is being repaired in time for your forthcoming exhibition. If you will furnish us with the bill, in accordance with the report by Mrs. Keck, we will immediately O. K. it for payment by our broker.

Sincerely yours,

Mabel L. Eiseley

Mrs. Mabel L. Eiseley
Registrar

June 3, 1954

NILES SPENCER (cont.)

(lent by Downtown Gallery)

<u>Down the Hill, Provincetown</u>	drawing
<u>Blast Furnace</u>	painting
<u>In the Cabin</u>	"
<u>From the Lafayette</u>	"
<u>Jug and Gravy Boat</u>	"
<u>Provincetown in Winter</u>	drawing

<u>Bedside Table</u>	painting	(lent by Mrs. Halpert)
<u>Riverhead</u>	"	
<u>New York</u>	"	

Sincerely,

*Carolyn French Judson*Carolyn French Judson
Secretary

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THE BALTIMORE MUSEUM OF ART

W Y M A N P A R K
BALTIMORE 18, MARYLAND
CHESAPEAKE 3-7850

21 June 1954

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

You may remember that when Gertrude Rosenthal and I last visited you, you showed us, together with paintings for our fall exhibition, a small John Marin watercolor of New York, for \$300, which you said that you wanted to keep for the time being to enjoy yourself.

Well, that has rather haunted me since, and I hope that you may let us buy it before long. We need that type of Marin badly.

Then, too, we would like, if possible, to exchange our blue Jacob Lawrence, so maybe you can consider sending us one or two, or let us know when we can see them there.

I hope that you have a fine summer. I shall be here until after the middle of August.

With all best greetings,

As ever,

Adelyn

Adelyn D. Breeskin
Director

June 14, 1934

Miss Emily Genauer
1 West 85 Street
New York, New York

Dear Emily:

I am sending you the transparency we had made especially, together with the black and white print, of "After the Hunt", number 3, dated 1884. This painting measures 58" in height and is 38 1/2" wide. It was in the possession of Monroe Smith, one of the 14 Harnett owners who lent his picture to the Earle Gallery exhibition in 1892. The picture remained in the possession of the Smith family until 1933 when the estate was sold in Philadelphia. The widow is still alive and in her 90's, but is senile and in an institution. The latter fact should not be published of course as the family might not like it.

This is one of the three paintings which preceded the final example, also entitled "After the Hunt" and painted in 1885, now in the collection of the California Palace of the Legion of Honor. The other two are as follows:

"After the Hunt", 1883 Collection of the
Columbus Gallery of Fine Arts

"After the Hunt" The painting has not yet been found, but I have a reproduction in a clipping book containing material assembled by a friend of Harnett's during his life-time. Although Frankenstein seems to think it is the same as the Columbus picture, there are several variations which he apparently did not notice.

Thus there are four in all. We have asked both Columbus and the Legion of Honor to send prints of their paintings to you by air mail-special delivery and no doubt you have them in your possession now.

If there is any further information you require, please let me know.

Sincerely yours,

EGH:mh

June 18, 1954

Mr. James S. Schramm
2700 South Main St.
Burlington, Iowa

Dear Jim:

Since John Marin, Jr., is so familiar with his father's work, I thought it best to have him examine the painting at Boissonnas.

According to John there is nothing wrong with the picture. The paper and the chalk marks were put there by the artist. The only repair work necessary is a small keying job where the canvass loosened in changes of temperature.

If reasonable care is taken there is no reason why the picture may not be sent along.

Apropos of restoration, I finally received work from David Rosen regarding the Ben Shahn painting "New York".

His charge will be \$100.00 and he hopes to complete it during the summer.

I hope that I shall have the pleasure of seeing you and Dorothy before we close for the summer at the end of this month, or perhaps I can coax you to visit me in Newtown.

Sincerely yours,

EGH:ah

[June 1954]

MRS. ROBERT F. WINDFOHR

1800 SPANISH TRAIL

FORT WORTH, TEXAS

Dear Mrs. Halpert -

It was so nice to receive
your letter last week - It has
been a long time since I've
seen you but I hope to be
in N.Y. for a while the first
of October when I'll have
a few hours to do as I want -
~~expect~~^{plan} to see you at this time
We wanted to send our

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~~Mrs.~~ Mrs. Lawrence Arthur Fleischman

19480 Burlington Dr.,
Kitch

Mrs. Halpert

2

June 22, 1954

As to the pictures in our Collection I would like to know which ones you feel of special importance to be included since the Pennsylvania Academy has written again urging me to make a selection for their show and they want Marin to be represented by the very finest pictures which can be made available. Please help me at your earliest convenience about this detail, namely, which of our oils and water colors you and John Jr., would need so that I can let Mr. Fraser know what I can spare for him.

The matter of organizing the exhibition, writing to the other museums about expenses, insurance, etc., will naturally fall on the museum which is first on the schedule. Would Boston be willing to undertake it? We have had no experience in organizing a travelling show and I personally would prefer not to have the clerical correspondence involved. If I did, Miss Bier and I would of course depend on your assistance in finding estimated costs of boxing etc., from firms like Budworth. I still think that I would prefer to have the show in the spring after Boston which as I understand has definitely decided on the month of March. There is no need to go into this matter further until I hear from you about your reaction to the letter from Mr. Taylor and the problem of not having the exhibition in New York City, certainly a distressing disappointment. Hoping to hear from you and with best wishes,

Sincerely yours,

Duncan Phillips

DP.B

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June 3, 1954

Mr. E. W. Foster, Vice President
Ideas, Inc.
5151 Gratiot Avenue
Detroit 13, Michigan

Dear Mr. Foster:

As I wrote you some weeks ago, we sent an exhibition of paintings and sculpture to the Detroit Art Institute. This collection, which we concentrated in a price range under \$500., will give you an excellent idea of the types of paintings and sculpture which would be available for office rental. Naturally we have large examples by each of the artists represented available for the purpose. Thus if you can arrange to visit the exhibition and will let me know which of the artists interest you and the type preferred, I shall be glad to send you photographs of specific paintings.

As a matter of fact I think it would be well worth your while to purchase some of the exhibits outright, chargeable to your office expense.

I look forward to word from you.

Sincerely yours,

EH:mb

June 21, 1954

Miss Virginia Field
Secretary of Exhibitions
The American Federation of Arts
1083 Fifth Avenue
New York 28, N. Y.

Dear Miss Field:

Frankly I am a little confused by the correspondence in connection with the Stuart Davis painting.

As the matter has been pending so long, I have no recollection of the original conversations that may have taken place. As a matter of fact I think Charles Alan handled the matter at the time and did so by telephone exclusively.

However, no matter what the situation is, there is no reason why we should not have the painting in the proper condition. We always insist on having David Rosen restore our paintings as he is familiar with the technique of the artists we represent and have made this condition under all circumstances in the past. What his charges are do not really concern us nor the client -- Mr. Gersten who loaned the picture in perfect condition.

If you let me know how I can be of assistance in the matter I shall be very glad to do all that I can, but we certainly do not expect Mr. Gersten to be involved in any expenditure.

Sincerely yours

EGML

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June 9, 1956

Mr. Francis Henry Taylor, Director
Metropolitan Museum of Art
Fifth Avenue at 81 Street
New York, N. Y.

Dear Mr. Taylor:

John Marin, Jr., and I were delighted to hear from Duncan Phillips and subsequently from Bob Hale that you are recommending the Marin Memorial exhibition at the Metropolitan Museum for January of 1956.

While John and I will assist in every way by doing the preliminary work, by assembling photographs, titles and addresses of owners etc., the selection will be made by a committee comprising Messrs. Phillips, Hale, Rossiter (Boston Museum of Fine Arts), Henry Francis (Cleveland Museum) and Richard Davis (Minneapolis Art Institute).

The large majority of the paintings will be borrowed from museums and private collections. Where it seems essential to include examples not in public or private collections, the credit line will read "The John Marin Estate". Thus the gallery will not be listed as a lender.

Mr. Phillips will no doubt arrange for a foreword for the catalogue, but the selection of illustrations can be made by the joint committee. With the tremendous interest in John Marin, there should be considerable sale for the catalogue, which should not be too costly in view of the five way division of expenses. The latter also applies to the cost of assembling, packing and transportation of the exhibition. Since the paintings are all so limited in size and very light in weight, this feature should be quite inexpensive. The insurance is usually covered by the blanket policy of each institution.

The gallery is ready to attend to any of the details, if so desired by the museum, and will naturally cooperate in every possible way to honor the master one artist of America.

Sincerely yours

WOML

WILLIAM H. SOPER & COMPANY, INC.

Inland Marine Adjusters

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Cargo Surveyors - Appraisers

WHITEHALL 4-4897

June 4, 1954.

120105-S

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Referring back to your letter of March 9, 1954 in reference to the damage to the painting "Sea with Red Sky" by John Marin, you will appreciate that we were indeed surprised to hear from you at this late date.

As you know, the exhibition of the Marin paintings took place in the summer of 1950 in Venice. We were first apprised that damage to two of the Marin paintings had been reported to the American Committee in December of the same year and, as a matter of fact, on December 22, 1950 we visited your studio and examined both of the pictures, and at this time we interviewed both Mr. Marin, Jr. and your Mr. Alan.

As a result of this interview, it was agreed that the damage to the painting "The Mills at Meaux" could not possibly be the responsibility of the Committee and hence would not be covered under the policy.

With respect to the "Sea with Red Sky", our examination revealed that the painting had become spotted, although the cause thereof could not be determined. According to Mrs. Sheldon Keck's letter of August 20, 1951, she estimated the cost of restoration at \$200. but "entirely without guarantee of success". Mr. Alan thereupon asserted that the picture was a total loss and we may say that we were not in accord with this view. Accordingly, we proposed to Mr. Alan that the picture be submitted to William Suhr, 50 East 50th Street for an opinion on the subject.

We heard nothing further either by telephone or otherwise from Mr. Alan until October 3, 1951 at which time he wrote us and reiterated the opinion that the picture was a total loss.

Doubtless your files will show that on October 22, 1951 we wrote Mr. Alan and informed him that we had arranged to have Mr. Suhr examine the picture, but to this communication we did not receive any reply. On November 8, 1951 we telephoned Mr. Alan who stated that he had not yet been able to give the matter his attention.

On January 16, 1952 we again addressed Mr. Alan and asked if he would kindly follow our recommendation and permit Mr. Suhr to examine the picture and to this letter we did not receive any reply nor any telephone communication from the Gallery and as a matter of fact, it has been dor-

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[June, 1954]

Sunday -

Dear Edith -

It was so good being with you and seeing during our all-too-brief quickie to N.Y. Sorry we missed you on Saturday. Hope you enjoyed your Washington jaunt.

Again let me say what fun it was having dinner with you - your hospitality plus Albert's fine touch with duckling and wild rice

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA
Department of Art

June 10, 1954

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Kalpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

Thank you for your letter of June 4. I have gone down your list shooting out letters with the exception of requesting Yachts and Yachting. Having only one example of this theme, I felt this could perhaps be missed and I confess to a number of other considerations which seem to stay my hand. But, if you feel definitely about this one, I shall write.

Skyline has been refused so I have held my letter to Mrs. Navas. I have rewritten to Palm Beach, this time to Wood. I do want this painting. (Have you sent Mrs. Lipman a photo of it? For that matter, are you enjoying selecting the five photographs of Sheeler's own?)

(again)
I still have to hear from Matthew Josephson. Has he been encouraged to lend? I want this very much, too.

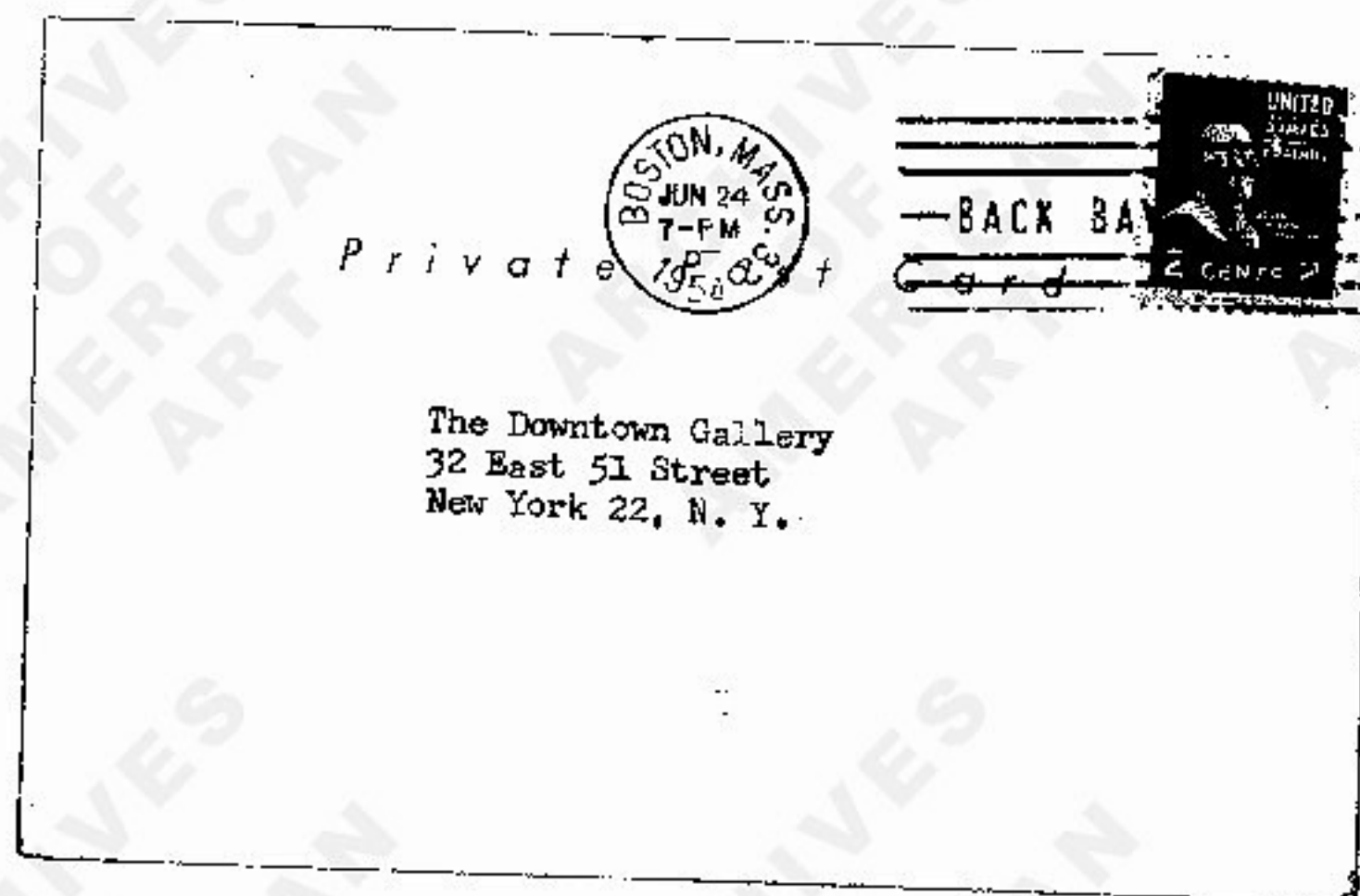
You will be pleased and surprised that the John Marquands will lend. Apparently they have passed the point of no return.

New England Irrelevancy is the colored Frontispiece. The Cover will have a black and white reproduction bleeding on the sides with a heading, etc.

I am glad you now like the text. Further fields of personal endeavor lie open to you. It was my plan to print a chronology of the exhibition list in the back of the catalogue together with a bibliography. I would then suppress paragraph 3, page 28, which lists the exhibitions. (This would appear, however, in Art in America.) I enclose this material. Will you please check over the chronology, if need be, with Sheeler and will you give thought to the bibliography. Sheeler's recognition seems to be of the Fortune magazine type rather than the special article type and I feel that he can have fuller treatment. I want to avoid the trivial, but want a full account.

I also enclose a catalogue list as of the present. Will you look through this and fill in the lacking information -- mostly on

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June 10, 1954

Mr. Philip R. Adams, Director
The Cincinnati Art Museum
Cincinnati 6, Ohio

Dear Mr. Adams:

Mr. Wight, in a recent letter, inferred that I was to communicate with you regarding the possibility of your acquiring a painting by Miles Spencer for the Cincinnati Art Museum.

The painting I referred to specifically is one entitled "Ventilators", painted in 1948. This painting was retained by Mrs. Spencer, but upon receipt of the letter I talked with her and she agreed to sell it to a Museum.

Thus if you are interested, we should be very glad to send it to you on approval.

My best regards.

Sincerely yours,

EGH:ah

950

May 26, 1954

Mr. D. S. Defenbacher, Director
Fort Worth Art Center
Fort Worth, Texas

Dear Dan:

Of course you may depend on me to supply you with a
hot number by Stuart Davis and Ben Shahn. Since the
former is about to embark on a large mural commission,
I doubt whether we will have a new picture available.
Furthermore, unless you are borrowing from other dealers,
it is still advisable to concentrate on private or
public loans. Thus I would suggest you write to one
of the following:

The Metropolitan Museum, SEME, 1953, 40"w. x 52"h.
Mr. Stanley Wolf, 1 Shore Road, Great Neck, Long
Island, RAFT AT RAPPAPORT'S, 1952, 40"w. x 52"h.
Wadsworth Atheneum, MIDI, 1954, 36"w. x 28"h.

In the case of Ben Shahn we have a magnificent example
entitled CYBERNETICS which is to be reproduced in
color I believe in the September issue of Life Magazine
in relation to his one-man show at the Venice Biennale.
Most of the Museums and privately owned paintings are
in the latter show which will have a New York post-
premier at the Museum of Modern Art in the fall.

I note that you did not include Arthur Dove who, as
stated in the enclosed, "is the precursor by 35 years
of the most popular movement today". You have omitted
also Kuniyoshi, O'Keeffe, Sheeler and Spenser - four
other great masters in America.

I am glad that you are seeing this exhibition through
before becoming Herr Doctor Professor. The Willoughby
guy sure put me through a cross examination which would
make McCarthy seem like a novice.

And so cheerio.

Sincerely yours,

EGH:ah

enc.

THE CURRIER GALLERY OF ART

192 ORANGE STREET
MANCHESTER, NEW HAMPSHIRE

GORDON MACKINTOSH SMITH
DIRECTOR

June 9, 1954

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of May 22nd.

I was hoping that it would be possible for me to be in New York during the period of your current exhibition. It looks now as though I would not be there again until Fall, and I hope at that time to have the pleasure of seeing you.

Sincerely yours,

Gordon M. Smith
Director

GMS-mf

MINIATURES:

June 4, 1954

New York - 1950

Building at Lebanon #2-1950
A Barn Grouping 1949

Dr. and Mrs. Michael Walter
1924 Hittnerhouse Square
Philadelphia, Pennsylvania

Mr. and Mrs. Charles E. Wright
R.R. 2 Box 307
Director, Art Galleries
University of California
Los Angeles, 24 California

Mr. A. H. Smith
60 Sutton Place South
New York, N. Y.

Dear Fred:

I am delighted with the happy ending. You did a superb job and there is no need certainly for any one else to make any critical comment.

Answers and Questions:

The Philadelphia packer as widely
Broad Street
Philadelphia, Pa.

Shadow and Substance

Morton Art Galleries
Mr. Willis F. Wood
(Present Director)
West Palm Beach, Fla

Skyline - suggest writing to

Mrs. Elizabeth Navas
316 East 66 Street
New York, N. Y.

Yachts and Yachting

Mrs. Thomas Matcoff
90 Mount Vernon St
Boston, Massachusetts

New Address for

Mr. George Fitch
652 Park Avenue N
New York, N. Y.

Yellow Wall

Edith G. Halpert OK

Recks at Steichen's

Charles Sheeler

Meta-Mold

Mr. Otto Spaeth
646 Park Avenue
New York, N. Y.

Snake Snake
(another conte crayon drawing)

Mr. William Lane
Standard Pyroxaloid Corp
Leominster, Massachusetts

COVER: "Industrial Forms" sounds fine, but I was under the impression that you were using "New England Irrelevancy".

for publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

June 2, 1954

Mr. Russell Cowles
24 West 59th Street
New York, New York

Dear Russell:

Enclosed is Mrs. Halpert's suggestion for a contract. My comments are:

1. The contract should be with the Cowles Foundation. My name should not be included.
2. The payments of 50% of the total fee, plus a \$2,000. cancellation fee is too high at the possible cancellation point, but I understand, from Mrs. Halpert, that you reluctantly agreed to this. I will go along with this if you feel it is ok.
3. Should the artist for some reason choose not to complete his work at this point the owner will have paid the artist \$7,500. and will not be entitled to anything - I wonder whether the studies and sketches should belong to the purchaser if for some reason the mural is not completed. Perhaps it is unnecessary to include this point in the contract - I don't know.
4. I have insisted that shipment of the mural be no later than May let so that there will be sufficient time for mounting the mural before Commencement. This has been agreed upon by both Mr. Davis and Mrs. Halpert, and it seems to me that we should insist upon this.

I would appreciate it if you would either call Mrs. Halpert and give her your opinion on these points, or let me know how you feel about this.

Sincerely,

KERO SAARINEN AND ASSOCIATES

KERO SAARINEN
ES:rw
Enc.

cc: Mrs. Edith Halpert ✓

GROVE PRESS



795 BROADWAY, NEW YORK 3, N. Y. • GRAMERCY 3-7447

10 June 1954

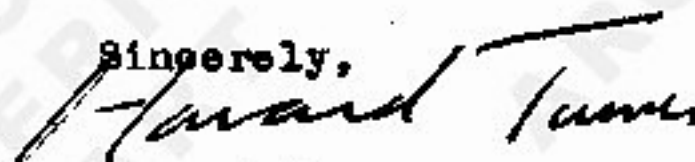
Miss Edith Halpert
The Downtown Gallery
32 East 51st St.
New York 22, N.Y.

Dear Miss Halpert:

Barney Rosset, now out of town for a few days, has asked me to give you a brief report: we are now working hard to get accurate estimates for the MARIN book. We didn't want you and Mr. Marin to think that we had become forgetful!

With best wishes,

Sincerely,


Howard Turner

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June 10, 1964

Mrs. J. Watson Webb
Shelburne, Vermont

Dear Electra:

Thank you for your check.

We have just packed all the sculpture which you selected and I am enclosing a bill for this which you may pay at your leisure. I am enclosing also a consignment slip for the pictures which I brought with me and which we have hanging. After you get a chance to look at them in their present location and decide you want to keep them, I shall send you an official bill for the group.

A less official letter is being sent to you under separate cover.

Sincerely yours,

EGH:mh
enc.

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

Department of Art

May 24, 1954

Mrs. Edith Gregor Halpert
Director, Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Thank you for going over the text so carefully with Sheeler. I have made all the alterations he desired and have added a page toward the end making more of the late work, which deserves it, and even going along with the Halpert cycle-of-life theory. You will see all this when I get copies. Meanwhile, I am short a copy and must ask you to shoot yours back to me.

I have just sent off the catalogue, much as it will be, to Jean Lipman, who sends it on to the printer of Art in America. At present we have a list of 35 paintings, all oil or other, 4 conte crayons, 2 miniatures. The 35 include three uncertainties: Mathew Josephson, who, I think, will go along (with your help); Mrs. Elon H. Hooker, who is more doubtful (I am writing her again); it is also not certain if we will have the Northern Trust painting. I am offering them a substitute from you. I have written Reginald Poland for Shadow and Substance, and I am writing again to Wichita for Sky Line. I should be glad to write to Mrs. Metcalf for her Yachts and Yachting. This is Mrs. Thomas Metcalf of Boston, I presume. Will you send me her address? I don't feel certain that we shall have this painting, but we can try. I should also like to have the Fitch drawing. Will you check me on his address. I wrote to 625 Park Avenue, and the letter came back. All these are outside the list of 35, but I put your Yellow Wall in the list, trusting that I may count on it. I also include Rocks at Steichen's. Who is the lender here? And I shall also write Otto Spaeth for Meta Mold. Would you give me his address?

I doubt if we get the Marquand painting, but I am trying.

We can get along with four conte crayons: Interior with Stove, Feline Felicity, Rocks at Steichen's, and Counterpoint. That is a good group, but I wish we had a couple more. Don't suggest Totems as I don't want to borrow more from the Fogg.

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May 27, 1954

Mr. William T. Kemper, Jr., President
The Kemper Investment Co.
Commerce Building
Kansas City, Missouri

Dear Bill:

Pardon me for my persistence, but with the vacation period drawing nigh and Zorach about to take flight, I am writing again to ascertain whether Zorach is still under consideration.

Are you planning to be at Wallfleet during the summer? The gallery will be closed in July and August and I expect to spend a few days with our friend Nat. Maybe I shall have the good fortune of seeing you there.

My best regards.

Sincerely yours,

EGH:mb

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June 21, 1954

20 - *prints*
Mr. Jerome Snyder
Acting Art Director
Time and Life Building
14 West 49 Street
New York, N. Y.

sent 20
Dear Mr. Snyder:

I was advised that you are the Art Director of the new
Nameless magazine and am writing to offer the services
of this gallery when you require any art material that
we may have in our possession, or can refer you to the
right institution. While we are closing for the months
of July and August, I can be reached at my summer
address -- Eden Hill Road, Newtown, Connecticut. The
telephone number is Garden 6-4508.

I look forward to meeting you.

Sincerely yours

EGH:la

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UNIVERSITY OF MIAMI
CORAL GABLES 46, FLORIDA

LOWE GALLERY

ALLAN McNAB, Director

June 15, 1954

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert:

Belatedly, my thanks for the most enjoyable party and an opportunity to meet Maxim Karolik, whom I enjoyed immensely. I wish we could get him to come down here at the time of his exhibition.


Now for other matters-- You very kindly said that you would lend to our Contemporary American Exhibition Shahn's "Everyman," Davis' "Medium Still Life," and O'Keeffe's "Cross by the Sea." Also a Sheeler, which you agreed to select in the fall.

As you perhaps know, Mr. Robert B. Hale, associate curator of the Metropolitan Museum, is writing the foreword to our illustrated catalogue. The exhibition will open at the Society of the Four Arts, Palm Beach, on December 29, 1954, and be shown in this gallery between January 27 and February 20; then it will go to the Columbia Museum of Art, Columbia, S. C., until March 20.

At your convenience, will you fill in the enclosed forms and return them to us? We would also appreciate glossy prints of these pictures for use in the catalogue and publicity. The reason for making these arrangements so far in advance is that Mr. Hale is writing the foreword during the summer and we are anxious to turn over to him all the information concerning the exhibition.

Again thanking you and with best wishes,

Sincerely yours


Allan McNab
Director

AMcN:gc
(enclosures)

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May 20, 1954

Mr. Bryan Ardis Frame
Attorney at Law
509 Arcadian Avenue
Waukegan, Wisconsin

Dear Mr. Frame:

The current value of the painting, "New York
Stock Exchange", painted in 1926 by John Marin,
is \$2500.

This appraisal is official and may be used for
insurance purposes.

Sincerely yours,

EGH:mh

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from both artist and purchaser involved. If it cannot be
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THE DETROIT INSTITUTE OF ARTS

Detroit 2, Michigan

ARTS COMMISSION OF THE CITY OF DETROIT

EDGAR B. WHITCOMB, *President* - ROBERT H. TANNAHILL, *Vice-President* - MRS. EDSSEL B. FORD - K. T. KELLER

EDGAR P. RICHARDSON, *Director*

WM. A. BOSTICK, *Secretary & Bus. Mgr.*

May 24, 1954

Mrs. Edith Gregor Halpert
32 East 51st Street
New York City 22

Dear Mrs. Halpert:

The show of "Inexpensive Opportunities for Collectors" looks very well on the walls. I am deeply obliged to you for your efforts. One thing was sold in the first two hours and a great deal of interest was shown. Larry and Barbara Fleischman have brought in, or are bringing in, many of their friends and hope to have a good number of sales by the end of the week.

I am off for San Francisco and the museum meetings, but I wanted to get this line off to you before leaving. Thanks again.

Sincerely yours,

E. P. Richardson

E. P. Richardson,
Director

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UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

Department of Art

June 4, 1954

Mrs. Edith Gregor Halpert
Director, Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

You should have the new ending of the text. And I have written Bart once more suggesting now that he give an account of Sheeler's change of style, viewed as something of a close-up at the time of the Andover trip. This, plus my recent efforts, I hope gets the later Sheeler on the upper level.

Now as to the content of the exhibition:

(1) Two paintings present a collection problem, since the owners will be away during the summer:

- (a) Mrs. Horter's Flower Forms. I have asked you to send me the name of the shipper to use in Philadelphia so that it can be picked up before the 25th of this month.
- (b) Mrs. Eidlitz's Family Group. Mrs. Eidlitz will be away from June through September. I have suggested that the painting be sent here on her return as there would be no great problem even if the painting arrived a little late. You might, however, phone her and ask if she would prefer to have it at the Downtown Gallery over summer so that it could leave with the general shipment. On second thought, this seems the wisest course.

Would you suggest to me what you have found to be the cheapest way to pick up paintings which are nearby, out of town. I should like advice before taking this up with Budworth. I do not mean to make a convenience of you in this respect. This is the only case so far in which the problem of early pickup has arisen.

(2) I have written Poland, asking for Shadow and Substance. It is, perhaps, too early for an answer. I want to reproduce the painting in the catalogue if he consents to lend. On that assumption, will you have another glossy print made and send it to Jean Lipman, Art in America, Weston Road, Cannondale, Connecticut? I had a print here, but it promptly disappeared.

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June 21, 1954

Mr. Thomas Gagliano
Mayo Hill Galleries
Wellesley, Massachusetts

Dear Tommy:

I am about to take off for Chicago, but will be back the latter part of the week -- just in time to close shop for the summer.

However, I will drop in occasionally to see whether the pipes have sprung a leak, and I am referring to the plumbing. I will also have to attend to some outgoing exhibitions and am therefore writing to check with you on the August 1st plan for the exhibition of the Ten Masters, whose names are listed below. The tentative plan, as I recall it, was to have impressive examples -- one each -- by the artists, plus a group of smaller items saleable even in the hot summer months. With the limited stock we have, I want to save the cream for you in both categories, and would like to hear at your earliest convenience.

Also, we now have quite a stock of Cushing weathervinks which can be consigned to you earlier if you like. That is, before the August 1st exhibition. As a matter of fact we could ship them very shortly. In each instance we made only the figure, that is, the actual sculpture, but did not bother manufacturing the iron standards with the directional signals of East, West, North and South. These can be supplied later if someone should want one for use as a weathervane instead of an outdoor or indoor sculpture.

Let me know when the opening will be so that I can get myself a new frock for the occasion. Meanwhile, my affectionate regards.

Love

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

3. The informality of the museum and its highly personal character should be emphasized. It is important to state that Shelburne is not a static document; that objects will be rotated and from time to time additions may be made. This will encourage repeat visits among the public.
4. Again, I want to refer to the fact that the contents are not an original part of each building; that it was and is characteristic of every home to change the decor from time to time. This is true particularly of the past when the bride brought objects with her that occasionally were heirlooms handed down and each succeeding generation added objects to the home in the way of furniture, pictures and accessories.
5. Specifically there are several details that bother me. Under "Covered Bridge," page 2, line 8, there is reference to "false work". While I am sure this is of technical significance, it might mislead the public as it did me, unless an explanation is made at this point, since this term is repeated twice on the following pages.
 - "The Vergennes School": Some reference should be made to the remarkable group of copy books in the case - as the Horn book which is so rare.
 - "The Glass Collection": Shouldn't the bowls be treated separately from the witch balls, as each is important on its own. Page 2 line 3: shouldn't the state follow Salem?
 - "The Toy Collection": Since the addition is now in progress, shouldn't the new features, like the "Flyer" be added and a note to the effect that the children may see demonstrations of the toys?
 - "The Hat and Fragrance Unit": Page 2, Line 5 and 6, I would suggest adding the date of the issues in each case for reference; Line 13, as an aside, I was amused about the lady in her wedding gown flanked by twin daughters as a testimony of the age of innocence.
 - "The Rug Collection": Is it true that rug making is as popular a home craft today as in the past?
 - "The Carriage Collection": In cutting this down I would suggest that less history be applied to the generalities and concentration be made on the actual vehicles in the collection.
 - "The Vermont House": Pot pourri is some time interpreted as a derogatory term. Page 4; description of picture should be changed now that you have relined the house.
 - "The Cavendish House": Page 7, line 4 and 5. Aren't some of the accessories later than 1800?

June 11, 1954

Mrs. Nina Fletcher Little
The John Warren Homestead
305 Warren Street
Brookline 46, Massachusetts

Dear Mrs. Little:

At last I have worked out my Chicago plans, and the dates have worked out especially well in respect to your prospective visit. I am not leaving until June 21 and therefore shall be here the week of the 15th.

Let me know when you would like to come in.

Sincerely yours,

EFH:sh

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MERCURY INSURANCE COMPANY

MINNESOTA CLAIM DEPARTMENT, 111 West 5th St., ST. PAUL 2, MINN., Phone

{ Saint Paul GARfield 3737
{ Minneapolis PRIor 6441

June 21, 1954

Mrs. Edith Halpert, Director
The Downtown Gallery
32 E. 51st Street
New York City 22, New York

Dear Mrs. Halpert:

Re: Regents of University of Minnesota
Policy No: FA 30-0875

Enclosed please find our check of \$175.00 reimbursing
you for resoration charges on the following items:

Portrait of Mrs. F. Pearce by E. Field
Portrait of Mr. F. Pearce by E. Field
Peacock (Tinsmiths sign)
Painting "Aerial Gyration" by Sheller.

Thank you for your patience and courtesy.

Yours very truly,

ST. PAUL FIRE & MARINE INS. CO.

R. L. Hazen
Adjuster

RLH/alh
encl.

Information regarding sales transactions.
notable for obtaining written permission
purchaser involved. If it cannot be
reasonable search whether an artist or
can be assumed that the information
years after the date of sale.

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June 13, 1954

Mr. Peter Pollack
Public Relations Council
The Art Institute of Chicago
Chicago 3, Illinois

Dear Pete:

I find that I cannot leave town Monday morning and am therefore making a reservation on the Century for June 21, arriving in Chicago Tuesday morning. I hate to bother you, but can you change the Blackstone reservations accordingly?

You will see me slightly drowsy at your office Tuesday morning.

Sincerely yours,

ECH:sh

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May 22, 1964

Mrs. Albert H. Greenfield
6399 Drexel Road
Overbrook, Pennsylvania

Dear Mrs. Greenfield:

We have recently purchased several very important paintings by Kuniyoshi and before we make an announcement to that effect I should very much like to have you see the group, as it offers a remarkable opportunity to acquire an outstanding example by Kuniyoshi. One of these is included in our forthcoming exhibition opening on May 26.

If you should be coming to New York on Monday, the picture may be seen in advance.

Sincerely yours,

EGH:sh
cc. Robert Carlen

Insurance

Because the total value of the exhibition will be enormous, it is believed that we can obtain a blanket policy which will satisfy all lenders. If, for any reason, our policy does not meet his requirements, each lender may carry his own insurance at our expense.

Dates

Shipments expected in Fort Worth	September 20
Opening of the exhibition	October 1
Closing of the exhibition	October 31
Shipments returned to lender	November 10

Packers

New York Agent: Budworth
However, each lender may choose his own packer.

Transportation

Either rail or air express may be used. We propose to schedule a motor van with expert driver and attendants for door-to-door service from the eastern seaboard, subject, of course, to lenders' approval and insurance conditions.

Publication

A catalog of about 100 pages will be published with most or all of the pieces in the show illustrated. There will be color plates.

LIST OF ARTISTS IN THE EXHIBITION

El Greco	Gainsborough	Ryder	Duchamps
Caravaggio	David	Cezanne	Rousseau
De la Tour	Ingres	Homer	Modigliani
Velasquez	Constable	Eakins	Mondrian
Rembrandt	Turner	Boccioni	Vuillard
Le Nain	Gericault	Sloan	Weber
De Hooch	Delacroix	Prendergast, M.	Marin
Rubens	Daumier	Picasso	Feininger
Poussin	Courbet	Leger	Hartley
Zurbaran	Corot	Miro	Demuth
Vermeer	Manet	Matisse	Davis
Hogarth	Degas	Klee	Shahn
Magnasco	Monet	Kandinsky	Knaths
Watteau	Renoir	La Fresnaye	Pollock
Chardin	Gauguin	Braque	Dove
Guardi	Seurat	Rouault	Kuniyoshi
Tiepolo	Van Gogh	Tamayo	Pereira
Goya	Lautrec	Delauney	De Kooning

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San Francisco Chronicle

KRON-TV
KRON-FM

June 24, 1954

Dear Mrs. Halpert -

I was just putting this piece of paper into the typewriter to thank you for the photograph of the newly discovered "After the Hunt" when your letter of June 21 was delivered. I deeply appreciate having the photograph, and I shall look forward with great interest to your letter about the Snow pictures.

Best regards

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course McKinley Hall and possibly Henry McBride. I suppose that if we work closely with Mr. Hale, letters to the prospective lenders can be sent out at the appropriate time. Evidently he does not intend to communicate with the other museums regarding the distribution of the expenses involved in packing, insurance, transportation and catalogues. While we do not ordinarily attend to such correspondence, I suppose we could do so in this case. None of the other museums have any dealer prejudice and are usually delighted to have the work reduced for them. Hale seems to think that the expenses involved will run into \$25,000 per museum, but I finally convinced him that it was preposterous. I am calling Budworth tomorrow to get an estimate for collecting and crating in New York. As a matter of fact we have just learned that shows to an from Europe, including huge heavy canvases with extremely high insurance rate for overseas shipping, amount to more than \$10,000.

Another problem is the routing of the exhibition. If it is to be open at the Metropolitan Museum the first week in January and run for six weeks, the next logical stop would be Boston, which wants it for six weeks starting March 15th or earlier. You did not specify the date for The Phillips Gallery, but it would be a good idea to follow from that point and perhaps plan another stop, say Colorado where winter months are desirable and continuing from there to Minnesota in the early fall, ending in Cleveland. What do you think of this arrangement? Boston is adamant about the March date and must have an answer within the next few days.

I am very embarrassed to throw so much of the responsibility in your lap, but I know that you feel as strongly as we do about the Marin Memorial. My very best regards to you and Mrs. Phillips.

The bulk of the exhibition will no doubt be borrowed from institutions and private collections. I am wondering whether you can spend some time going over the photographs which we have in our record books. The latter are not complete, but during the past year we have obtained a good many photographs from Columbia, Chicago and other institutions. These sold by us directly have always been recorded. I doubt very much however whether we have a complete record of your collection and am therefore sending a list to Miss Brier enumerating the titles of those we have. Perhaps she can have prints made from your negatives so that we may have the balance. We shall of course pay for these.

Because Bob Hale does not seem to be familiar with exhibition routine, I suppose we shall have to make the entire preliminary selection for the approval of the five museums involved. I feel however, that if you agree to make the final choice, no director would have any reason to reconsider the collection.

There is the question of the catalogue and the technical details, such as the catalogue foreword written by you -- I hope. There should be a few short "appreciations" by personal friends like Dorothy Norman, Jerome Melnick, Louis Kallman, Charles Sheeler, Herbert J. Seligman and of

Leo S. Guthman

June 11, 1954

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Everything is pretty well set at this point. I will have somewhere between 20 and 25 people at my house, 5:30 p. m. the night of the 22nd. Among those who have accepted are Katherine Kuh - Joseph Shapiros - the Earle Ludgins are going to try to make it - Ellen Stevenson - plus some other of the better collectors here in Chicago.

I do not want to frighten you, but you better be sparkling that night because I have given you a hell of a buildup. Of course, I must add that it has all been very true.

Looking forward to seeing you.

Sincerely,



2629 South Dearborn Street
Chicago 16, Illinois

MRS. J. WATSON WEBB
SHELBURNE, VERMONT

DEAR EDITH:

WHAT A JOY TO THINK YOU WILL BE COMING UP AND PAY ME A VISIT. FRIDAY JUNE 4TH IS PERFECT. DON'T RELY ON A COLONIAL TIME TABLE, BUT CALL THEM UP, AS THE SCHEDULE CHANGES DAILY, AND I WILL BE THERE IF POSSIBLE TO MEET YOU.

EDWARD IS GOING DOWN FOR HIS DAUGHTER'S GRADUATION ON JUNE 14TH SO THAT WOULD BE THE BEST TIME TO COLLECT THE BALANCE OF OUR FOLK ART FROM YOU.

I HAVE BEEN LOOKING OVER THE PAINTINGS AGAIN VERY CAREFULLY AND I FEEL THAT MR. AND MRS. SHEFIELD FROM NEW HAVEN AND THE PAIR WITH THE LADY IN YELLOW ARE VERY MUCH ALIKE. IF I REMEMBER RIGHTLY, YOU THOUGHT NEW HAVEN WOULD BE CRAZY TO HAVE MR. AND MRS. SHEFIELD, AND IF SO I WOULD BE GLAD TO MAKE THE SWOP. MRS. PAUL MOORE WAS HERE TODAY AND SHE IS SENDING UP LIBERTY WITH A FLAG WHICH SHE BOUGHT FROM YOU, AND SHE HAS PROMISED ME MORE LATER. I BELIEVE YOU ARE GOING TO BE PLEASED THE WAY THE PAINTING AND THE PASTELS LOOK IN THE VERMONT HOUSE.

COULD YOU SEND ME SOME DATA ON LIBERTY, OUR LAST PURCHASE - THE ONE FROM THE COVER OF LIPMAN'S BOOK? WE HAVE REALLY NO DESCRIPTION TO PUT ON HER, AND MRS. CARLISLE IS GETTING ANGRY WITH ME FOR NOT KNOWING IT.

I AM DISCOURAGED THAT I AM ACCOMPLISHING SO LITTLE WHEN THERE IS SO MUCH TO DO. I HAVEN'T HEARD OF MR. WILDER AT WILLIAMSBURG. I THOUGHT JOHN GRAHAM WAS DIRECTOR. IF I CAN'T GET THE PAINTINGS AND THE SCULPTURE AT THE METROPOLITAN, I CERTAINLY HOPE WILLIAMSBURG CAN.

HAVE YOU FINISHED WITH MRS. CARLISLE'S FOLK ART MATERIAL,

DID YOU SEE ANTIQUES THIS MONTH WITH OUR SWANS ON COVER?

ALL MY LOVE TO YOU, AND GRATEFUL THANKS.

MAY 29, 1954

*Devotely
Edith*

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June 9, 1964

Mr. Louis Stern
Hotel Raphael
17 Avenue Kleber
Paris
France

Dear Louie:

I can just see you sitting at the Cafe du Dome with a glass in one hand and a French cookie in the other, while I am slaving away with neither to support my men.

Following our conversation, will you be good enough to select for me a painting by Chagall at a price within \$1000. I will trust your judgment implicitly, but will merely suggest a preference which is a highly colorful example including figures.

As I mentioned to you, I have a young client who wants to present his wife with a painting by Chagall as a reward for presenting him (the client) with a first boy, due any minute. I am sure you will agree that such a noble thought should be rewarded with the best possible example at a special price. I look forward to receiving the photographs, with no promise of a similar reward.

Take a sip of Pernaud for me.

My best regards.

Sincerely yours,

EGH:ah

Mr. Leo Guttman

-2-

June 2, 1964

recommendation in this case and will make my travel plans accordingly, with the idea of staying in Chicago two or three days.

I shall appreciate your help in this matter.

My best regards.

Sincerely yours,

EGH:sh

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30 Rockefeller Plaza
New York 20, N.Y.

Room 5600

June 22, 1954

Dear Mrs. Halpert:

I am enclosing three photographs of Zorachs which are the ones you were unable to recognize from my descriptions earlier this year.

The terra cotta reclining man with boy I now believe may be a sketch for the large marble "The Faith of this Nation is Eternal". If this is so, would 1938 to 1939 be correct as its dating.

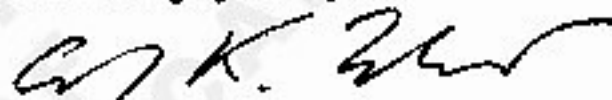
The small bronze, "First Steps" is a copy of the terra cotta made in the summer of 1918. Would its date be 1918 as well?

The watercolor is an autumn scene, but I have not been able to find anything else other than that it is probably of Maine and one of the titles in your 1944 or 1936 shows of Zorach's watercolors. With the photo as reference can you now tell its title and date?

For all three I would also like, values and if purchased from you, when and the price.

I am sorry to bother you again and certainly appreciate your cooperation.

Sincerely yours,



Carol K. Uht

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Neiman-Marcus

DALLAS 1, TEXAS

June 15, 1954

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

Betty has told me about the unhappy news about the Shahn painting and of your assumption of the responsibility. It is the attitude I would have expected of you.

Frankly we love the picture, but feel that if the painting should warp much worse, or should it crack, that we would not want to take the loss on it. We are wondering whether whomever you should resell the picture to you would not feel the same responsibility about the condition. If so, we wonder how you would feel about allowing us to keep the picture but continuing to guarantee it.

Maybe, on the other hand, you can sell it to somebody without a guarantee - certainly that would be better for you. Maybe it would even be better to sell this painting to a climate that is much damper than ours - maybe there would be less chance of warping.

We are really in a dilemma. We want the picture and don't want to take a chance. Do you have any suggestion?

Best regards,

Edie

Edward Marcus

EM:am

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MUSEUM OF FINE ARTS

BOSTON

DEPARTMENT OF PRINTS

2.
would like it to be a palomino and that is
exactly what it seems to be.

I hope you have a nice restful summer
in the country. My garden will him not to be a
mess this year but I've discovered you cannot win
anyhow. Its fun and I like it and the country side
with all this rain is simply beautiful.

For all your help many many thanks. I
love the Crow too which you saw Mr. H. He
is awaiting the arrival of the pigeon.

Have a good rest.

Sincerely

Yours

Henry P. Rossiter

THE CINCINNATI ART MUSEUM

CINCINNATI 6, OHIO

JOHN J. EMERY, PRESIDENT
PHILIP R. ADAMS, DIRECTOR

June 7, 1954

Edith Halpert
The Downtown Gallery
33 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you very much for sending us the photographs of the Spencer paintings. Is there any chance that Mrs. Spencer might sell one of the paintings in her collection. I particularly liked the one of the ventilators, it was a recent painting.

In your letter of March 26th you asked for duplicate clippings. I will see if I can get the library to arrange this. We may have to send you photostats. Thanks again for sending the photographs. Mr. Adams will contact you if he is interested in purchasing.

Sincerely,

Ed. Dwight

Edward H. Dwight

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[encl. sock 6-16-54]

558

limit my \$4 budget. If you
can make a big reduction
may consider same \$5
budget.

Bert Segal to
Ed. Gallagher

P.S.

I've set up a wonderful
Contemporary European
Memorial for the

The University of Arizona
last November 1953 many
pictures added since. Just got
the Sheep Shearer from Ruben Rubin

Israel Paints
The University use the material
to develop wedge & still insulators
this past April the University
was granted a million to start
1954 with an additional grant of
one & half million. More to Mayor
in the City of Tucson for the Arts
with 20% of \$150,000 for gallery and other

Mr. Sam Cantey, III

-2-

June 11, 1954

P.S. I am writing to Mrs. Shields in anticipation of
your letter to her.

June 11, 1954

P.S.S. I am sending you a little souvenir from the east
which I thought you might like to have. It is a
collector of Kuniyoshi.

Mr. Sam Cantey, III
1230 Washington Terrace
Fort Worth, Texas

Dear Sam:

It was good to hear from you. It has been a mighty
long time since you and Betty have been up here in these
here northern parts, or have you without coming in to
say hello.

The Cynthia Branta painting was bought by Mrs. Paul
Shields, 1 Sutton Place, New York City, and as I recall
was presented by her to Mrs. Gary Cooper, who I believe
resides at the Carlton House, 880 Madison Avenue,
when she is in New York. I am sure that if you write
to either of the two you will obtain the painting.

The photograph was not made by us as far as I can recall.
When we have great exhibitions we do not retain a
record file. I have a hunch that Cynthia Branta sent
us the painting directly and I am quite sure that she
would have a record in her possession.

Yes, I did know that Sam is leaving Fort Worth for
California and I am dying of curiosity - naturally -
to find out who will replace him. We of course are
cooperating with him on the tentative loans and I have
written recently about some substitutes. We shall
continue to cooperate with the Center and all those
connected with it.

Perhaps this old gal can pull herself together
sufficiently by fall to make another trip to Texas.
I am most eager to see the new building and all my
friends in Fort Worth.

My best regards.

Sincerely yours,

EGH:mb

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may be published 60 years after the date of sale.

June 21, 1954

Mr. Alfred V. Frankenstein
San Francisco Chronicle
Fifth and Mission Streets
San Francisco, California

Dear Mr. Frankenstein:

Under separate cover I sent you a photograph of the painting "After the Hunt #3" after restoration, or to be exact, after simple cleaning.

I am also writing you a lengthy letter regarding the Snow situation expressing my thoughts in the matter and being completely frank. This will follow in a few days.

Sincerely yours

BGH:la

June 3, 1954

(3) I am awaiting a check from you on Mr. George Fitch's address, when I must write him again. My letter returned from 625 Park Avenue.

(4) The Spaeths are lending Meta Mold.

(5) The Northern Trust is lending Windows for the whole trip, I am very pleased to say. But they want a substitute picture. I enclose a copy of their letter. Are you going to charge me for arranging this little subsidiary exhibition? In any case, I hope you send them something which they buy.

(6) Do you have another conte crayon for me? I should like more than four, if possible. What about Sheeler's Barn Abstraction?

(7) Is Rocks the same as Rocks At Steichens, and which is the right title?

(8) Can I get two more miniatures without going through collectors? Sheeler had one, as I remember. What about Steel and Convolutions?

(9) I am getting the Munson-Williams-Proctor Institute's painting, as I have just seen Harris Prior.

(10) What about Yankee Clipper from Providence? Is this a good one and what is its date?

Finally, I am sending photographs to Jean Lipman for the catalogue, and my plans call for the inclusion of four to five of Sheeler's photographs. I am quite open to persuasion here as to choice. I should like to be on the recent side and to avoid photographs reproduced in the Museum of Modern Art's catalogue. I would suggest:

Bucks County Barn (not the White Barn)

Ford Plant, River Rouge (Choice open)

Chartres Cathedral (Choice open)

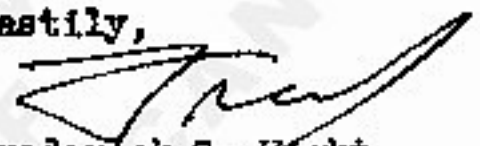
Edward Steichen and John Marin

One late industrial photograph.

Will you and Sheeler select these and let Mrs. Lipman have glosses to work with. She should have them at an early date.

This should get us in the clear for the moment. Incidentally, I expect to be in the East late in August.

Hastily,


Frederick S. Wight
Director of the Art Galleries

FSW:DD

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June 2, 1954

Mr. Bernard Karpel, Librarian
Museum of Modern Art
11 West 53 Street
New York, New York

Dear Mr. Karpel:

Some months ago we agreed to give to the library of the Museum a collection of cuts which would be available for publication when and if requested.

These are now being delivered to you and I am sending you a list in duplicate so one maybe returned to us with your signature.

Sincerely yours,

EGH:nh
enc.

C O P Y

THE METROPOLITAN MUSEUM OF ART

NEW YORK 28, N. Y.

Office of the Director

June 15, 1954

Mr. Duncan Phillips, Director
The Phillips Gallery
1600 Twenty-First Street, N.W.
Washington 9, D. C.

Dear Duncan:

At the meeting of the Executive Committee yesterday I took up the matter of the possibility of the Museum holding the John Marin show here next winter. Many of us here were most enthusiastic to have it and hoped that it would be possible for us to accommodate the exhibition. But, alas, two things have happened since I talked with you on the telephone which seem to make it impossible for us to hold it.

The first is the matter of physical space. We had been assured previously by the architects that the wing in which we hold our special exhibitions would not have to be dismantled for the new building operations until after the first of March. We received word last week from the City that the alterations in this wing have been approved and that we must hold ourselves in readiness to make that portion of the building available upon the demand of the contractor at any time after the first of December. The Committee therefore decided that we must cancel any plans for special exhibitions following the close of the great exhibition of Dutch painting which is coming to us from Holland which will open October 29th and close December 19th.

The second factor in our decision was the financial one. A budget for the exhibition which Mr. Hale had presented, formulated upon information given him by Mrs. Halpert indicated that over and above our share of the joint expenses with other participating institutions, there would be costs within the house in the preparation of the galleries, painting, publicity, catalogues and house labor, amounting to a very substantial sum. Our budget for this next year could not stand such a heavy exhibition cost, and we came to the reluctant conclusion that even by charging admission we could not defray this burden.

Therefore, with the deepest regret we feel obliged to withdraw from participation in this show. I personally am more sorry than I can say as I admire Marin very much as an artist and enjoyed so much the friendship he always showed me. But the reality of the situation

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June 16, 1984

Mr. Paul Sachs
Widener Library - Room F
Cambridge 38, Massachusetts

Dear Mr. Sachs:

Indeed Shahn and I are very pleased with your acquisition of "Alphabet" and are delighted that you and/or the Fogg Museum agreed to lend it for exhibition at the Venice Biennale.

A bill is now enclosed, but you may take your time as the gallery is closing for the summer at the end of this month.

I have since received word from Mr. Coolidge to the effect that the Museum would not be interested in the exhibition as outlined. I am sorry as I still feel Boston is the place, but we have both tried and that is that.

Sincerely yours,

EGH:sh
enc.

LEHIGH UNIVERSITY
Department of Fine Arts
BETHLEHEM, PENNSYLVANIA

6/7/54

Dear Edith:

Will you please take note of this occult
inquiry and take action as you may decide.
June 4, 1954
Stuart

Mr. Stuart Davis
43 Seventh Avenue
New York 11, New York

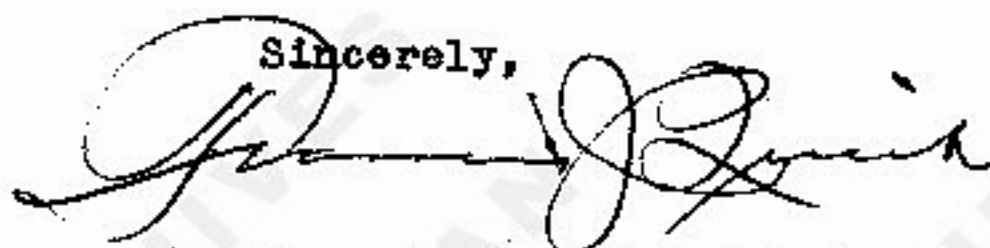
Dear Mr. Davis:

During our conversation last evening, Mr. Thomas Beggs suggested that it might be especially interesting in an engineering university to show some of your paintings of "Operation Crossroads."

Will you have forwarded to this office such information as may bear on the realization of this idea.

Thank you.

Sincerely,



Francis J. Quirk, Head
Dept. of Fine Arts

FJQ:b

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ART NEWS

FOUNDED 1902

654 MADISON AVENUE, NEW YORK 21, N. Y.

Telephone: TEAmpleton 8-3780

Cable Address: Gagel, New York

June 17, 1954

Mrs. Edith Halpert
Downtown Gallery
32 East 51 St.
New York, N.Y.

Dear Mrs. Halpert:

I should like to mention how much I enjoyed talking with you Tuesday. And, of course, thank you for your ANNUAL advertisement and the Kuniyoshi poster.

Your trip to Chicago will unquestionably undermine the franc and pound sterling. I hope it's most enjoyable.

Cordially,



Leslie Okin
Advertising Sales Manager

LO:RW

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June 10, 1954

to Mr. Webb
Mrs. E. G. Carlisle
Shelburne Museum
Shelburne, Vermont

Dear Mrs. Carlisle:

I know you have good reason to be very cross with me for not having sent you data on the various things and for not writing to you about your outline for doecenting.

Incidentally, I was greatly impressed with the latter and congratulate you on so inclusive and informative an outline. Although this may sound crotchety, I do want to call your attention to the fact that the articles which I wrote for the various catalogues of American Folk Art were copyrighted very deliberately since I am planning to complete my book this coming summer and would prefer to have my original material kept so until after publication. You may have noticed that even in the "Art in America" article on mourning pictures I had a copyright clause, also at the request of my publisher. I am sure you will understand and will change the wording and eliminate some of the new information which had not appeared in print before.

Within a week or so I shall start sending you the pages still missing and as soon as photographs are sent to me of the new acquisitions made by Mrs. Webb I shall continue. Meanwhile, I am attaching sheets for the pictures which I brought up with me and are now hanging in the two buildings - Vermont House and Cavandish House; as well as for the sculpture which Mrs. Webb purchased and which will be picked up by Edward next week.

I am so sorry I did not see you during my short stay. Between the bad travel connections I had and the weather I was quite pooped, but we did manage to accomplish a great deal just the same. I am very worried about Mrs. Webb and wish that you too could step on her and reduce her activities.

My best regards,

Sincerely yours,

ZCH:mb

June 9, 1954

Mr. Frederick B. Wight, Director
Art Galleries
Department of Art
University of California
Los Angeles 24, California

Dear Fred:

Evidently our letters crossed. By this time you have answers to most of the questions. The others are listed below, and I am attaching a copy of my letter to Mrs. Eidlitz.

2. The photograph of "Shadow and Substance" is being mailed to Jean Lipman.

7. Yes, "Rocks at Steichens".

10. May be skipped.

I shall communicate with Charles Sheeler regarding the photographs of photographs.

Finally, let me know when you are coming east and perhaps I can induce you to spend a few days in Newtown, Connecticut, where I will be from June 25 to Labor Day with some little trips in between.

Sincerely yours,

EGH:sh
enc.

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18
25

90
186

1350

Copy for Mrs. Halpert.

June 15, 1954

Mr. Duncan Phillips, Director
The Phillips Gallery
1600 Twenty-First Street, N. W.
Washington 9, D. C.

Dear Duncan:

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June 4, 1954

-S-

Mr. Hoke Levin

me at the following address so I can arrange to meet
you at the gallery. We are closed in July and August.
but I plan to come in by appointment from Connecticut.

June 4, 1954
Mrs. Edwin G. Halpern
Edwin Hill Road
Newtown, Connecticut
Phone - Garden 6-4508

Mr. Hoke Levin
212 Michigan Avenue
Detroit, Michigan

Dear Mr. Levin:

It was good to hear from you.

I am so glad that you and Mrs. Levin visited the
Detroit Art Institute. This exhibition which we
arranged is unique and was planned specifically at
the request of Mrs. Richardson to interest a larger
public in the work of American artists. It is the
first time that such a show has been organized for the
Museum and we did that as a special gesture of
cooperation.

In order to make this a success we chose outstanding
examples by outstanding artists within a price range
that few suspect exists for fine works of art. The
association particularly in connection with the older
artists is always for some reason or other in high
bracket prices.

The Ben Shahn "Melancholia" is the original sketch
for the large painting purchased two or three years
ago by the Institute and now among the 35 paintings
at the Venice Biennale. You know of course, that
Shahn is one of the two painters representing America
on this occasion.

The drawing by Pasoin I bought directly from the
artist many years ago and is, in my estimation, one
of his top examples in the drawing group.

I should strongly advise you to acquire both of these
examples as well as other drawings in the exhibition.
Such opportunities are very rare.

When you and Mrs. Levin are about to set out for New
York, would you be good enough to let me know by writing

rior to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mr. Edward J. Gallagher, Jr. -2-

June 3, 1964

We are closing the gallery for the summer months, but I hope I shall have the pleasure of seeing you before June 25. As a matter of fact our current exhibition should be of special interest to you.

In any event I hope to see you soon. My best regards.

Sincerely yours,

Dear Ed:

EdH:sh

I was delighted to hear from you. I don't know where you got the energy to do so much lifting, not only abroad but in the good old USA. Your trips sound fascinating and I am sure you saw a great many works of art as well as people. By the way, did you have occasion to consult with Oliver James who is also interested in the University of Arizona. It is amazing how much good art is sitting in the Mid and South West territory. We in the East will have to get much more active in the near future.

Are you not planning to continue your collection in Baltimore? You made such a magnificent start there that it would be too bad to deactivate the important memorial in Maryland. American art is finally taking its rightful place in America and even the National Gallery, by accepting Garbisch collection of American folk art, is following in line with the new recognition and I am sure that your share in this program has been a great stimulus.

Propose of your visit to the Museum of Modern Art and your reference to Miles Boman, I am very grateful for your interest in the last painting he produced. The Museum purchased it last year and because it had purchased several other paintings by Boman on various occasions and as far back as the first years of its existence, we made a very special concession in price. Thus the \$2400. figure is the absolute minimum under the circumstances.

May I suggest that instead of paying for the entire picture - if you find it inconvenient at this time - you contribute half the amount. I am sure the Museum would be most grateful for this contribution and could arrange to get the balance from another kindly soul.

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WESTERN UNION

W. F. MARSHALL, President

FX-1201

1954 MAY 25 13 12 PM '54

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NA093 PD=BOULDER COLO 25 944AMM=

MISS EDITH HALBERT=

THE DOWN TOWN GALLERY 32 EAST 51 ST=

SUMMER CATALOGUE GOING TO PRESS PLEASE WIRE COLLECT
TITLE SCHAHN PAINTINGS YOU WILL SEND ASSUME OTHER
TITLES AS PER YOUR LIST MAY 6TH ARE CORRECT=

ALDON F MEGREW=

20

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Now TAX ON TELEGRAMS *Cut to 10%*
WIRE MORE *for* LESS ¹⁵ WITH 10 WORD ALLOWANCE

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Write for the pictures, we'll take
your advice both of us being
utterly ignorant on the score of
what's good and what isn't in
that respect. Will you advise
Brissonnas?

Thanks for all your trouble -
Have a good summer (star-
ted to say restful but decided it's
impossible)

Yours
D.

COPY OF LETTER SENT ART NEWS REGARDING DAMAGED MARIN PAINTING

dictated by telephone Miss Fest

June 10th, [1954]

With reference to your letter of May 20, 1954, we now enclose photostatic copies of letters received from the adjuster who has been handling the unfortunate loss involving Mr. Marin's painting "Sea with Red Sky". As you can see, we have received very little cooperation from the principals involved and we really don't know how to proceed unless the owner of the painting is willing to cooperate.

If you have any suggestions on this subject, we shall be pleased to hear from you.

Signed Charles Mignerey
Lukens, Savage and Washburn
25 Broadway
New York, N. Y.

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June 11, 1964
120105-6

William H. Soper & Company, Inc.
80 John Street
New York 38, New York

Dear Mr. Soper:

Thank you so much for your letter.

Mr. Alan who was in charge of the matter previously has not been with the gallery since last July, and since a good many of the transactions were via telephone the reference material - aside from the first letters - is practically nil.

I do have the estimate from Mrs. Sheldon Keck dated August 20, 1961, giving the figure of \$200.

If you insist on a second estimate, may I suggest that you direct your request to Mr. Suhr who can see the picture here at his convenience before June 25, when we close for the season.

Your courtesy in the matter is greatly appreciated.

Sincerely yours,

EGH:ah

cc: Dr. Alfred M. Frankfurter

Adrian H. Malone

100 Spring Grove Avenue, San Anselmo, California

June 8th, 54

The Downtown Gallery
32 East 51st Street
New York, New York

Conversa
P.C.

Gentlemen:

I am very impressed with the potentials that appear to exist in the painting #11, "Architectural Cadences" by Charles Scheler that I assume is illustrated in your summer exhibit circular.

From the small black & white reproduction of the painting it is admittedly difficult to learn much of its true color, size, and general character. However it does seem to possess a quality of air and clouds and architectural simplicity that is intriguing.

Hence, in the event that this

made for which Mrs. Carlyle will send me photographs in the near future.

I am off for Chicago this evening and will be gone for about three or four days. If you have any message for Meyric Rogers please write me in Chicago in care of The Art Institute which I will visit daily. And, please promise to take it easy hereafter as there is no reason to rush as you are doing with what has been accomplished even since last year. The Museum is magnificent and there is more than enough for anyone to see and to learn in its present condition.

Affectionately yours

P.S. I have received a notice of a Trustees meeting on July 10th and I would like to know whether I am expected or whether it is merely a formality. I shall do as you wish.

In going through some old material the other day, I found a pretty messy cover of the "American Collector" which illustrates the Vanderbilt in the Mount House. I thought you would like to have this, and since I am mailing this to you, I am enclosing some sheets for Mrs. Carlyle to add to the large group I just sent her during the past week. By working evenings I have been able to get some of this material ready and as soon as I close the valley at the end of this month, I shall concentrate on other loose ends, including some of the new acquisitions you

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740 PARK AVENUE
NEW YORK 21, NEW YORK

June 7, 1954

Dear Mrs. Halpert:

Enclosed is my check for \$1,500
to apply against your statement of
May 28th to me. This will leave a
balance due of \$1,770.00.

Sincerely yours,

Edith Webb
Mrs. J. Watson Webb

Mrs. Edith Halpert
American Folk Art Gallery
32 East 51st Street
New York, N.Y.

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June 8, 1954

Mr. Daniel Catton Rich, Director
The Art Institute of Chicago
Chicago 3, Illinois

Dear Mr. Rich:

Encouraged by your reaction to my exhibition idea, I am planning to spend two days in Chicago -- Tuesday June 22nd and Wednesday June 23rd. Will either of these days be convenient for you to help with the plan of selection, both from private collections and from artist's studios? You may recall the idea of exhibiting twenty-five to thirty paintings, drawings and possibly some sculpture by Chicago artists who have had no recognition. There is no age limit, but naturally I would prefer artists in the forties in the majority.

I shall be very grateful for an early reply so that I can make all the necessary arrangements.

It was so nice seeing you and I look forward to another visit, this time in Chicago.

Sincerely yours

ECM:1

Edith:

Will appreciate your advice to Renee

Thank you

James

June 12, 1954

Renee Value
Assistant to the Director Of Exhibitions
The American Federation of Arts
1083 Fifth Avenue
New York 28, N. Y.

Dear Renee:

Thanks for your letter of June 10th just received. You certainly have done a thorough and conscientious job.

I agree that Mr. Boissonnas should clean, varnish and back the Picasso for a total cost of \$70.00. This is to also include repair of the frame. However, I agree that it is not necessary to repair the painting and chipping of the frame at this time. He should simply tighten and strengthen it.

I just don't know what to say about the Marin. The chalk marks and paper which you speak of were unquestionably the work of the artist and must not be altered or affected in any way. If as you indicate there is strong likelihood that this picture will be damaged during the tour of exhibition I am afraid it should be withdrawn, unless your insurance company inspects it both before and after the tour and assures us that they will make restitution.

One other possibility would be to put the canvas under glass. Would you be good enough to obtain an opinion on this matter from Edith Halpert? I suspect that it was she who recommended our picture for this exhibition and I would be glad to abide by her decision as to how to handle the matter. Just let me know what the decision is.

Sincerely,

James S. Schramm

JSS:c

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sent ni adqargotond no bneq iliv elyfas .atM dnoie not' etam
June 21, 1954 .amnu' reon

Dear Electra:

I was so pleased to learn from Mrs. Shoonover that you have really rested during your vacation and are feeling so much better. Frankly, I was very much disturbed during my visit with you. It was the first time that I felt your displeasure which was also expressed in your letter of June 12th. By this time you know what happened in connection with Ralph Hill's manuscript. Furthermore, you must realize too that a careful analysis for even minor corrections requires considerable concentration as well as time.

This applies also to the folk art section which you asked me to rewrite, as a suggestion to Ralph Hill. Since we all agreed about shortening the "exaggerated" sections. I sent you on Saturday a four page "rough" for Hill's editing. Incidentally I seem to have gotten myself "in ditch" even with Mrs. Carlyle. When I made reference to the fact that I did not like the idea of having the copy I prepared for the wall placards and for the scrap book printed before my book comes out, and therefore marked each of the sheets copyrighted in accordance with the request of my publisher. Now that you have decided postponing the individual catalogues until next year, I plan to give the larger manuscript to the publisher late this summer, but since I am copyrighting it in my name I can still use the material that we require for your catalogue, or it can be used by some one else with the proper credit subsequent to publication. I am sure that you understand my responsibility in this matter.

No doubt Sterling Emerson told you about the lighting fixtures. The corner shell that I mentioned originally are no longer being produced in the smaller dimensions and I checked with three other lighting companies until I found a tentative solution which I hope will please you. The fixtures are so inexpensive that if they do not suit this specific purpose they can be used in any of the other houses, I am sure.

In going through some old material the other day, I found a pretty messy cover of the "American Collector" which illustrates the Vandderlyn in the Armont House. I thought you would like to have this, and since I am mailing this to you, I am enclosing some sheets for Mrs. Carlyle to add to the large group I just sent her during the past week. By working evenings I have been able to get some of this material ready and as soon as I close the gallery at the end of this month, I shall concentrate on other loose ends, including some of the new acquisitions you

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June 11, 1954

Mr. Francis J. Quirk, Head
Department of Fine Arts
Lehigh University
Bethlehem, Pennsylvania

Dear Mr. Quirk:

Your letter addressed to Stuart Davis was referred to us.

Both the artist and I were rather puzzled by your reference to "Operation Crossroads". Evidently you had some other Davis in mind.

Sincerely yours,

EGH:sh

FARRAR, STRAUS & YOUNG, INC.

PUBLISHERS

101 Fifth Avenue
New York 3



Cables: FARRAROOMAP
Oregon 5-3000

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June 22, 1954

Downton Gallery
32 East 51 Street
New York, New York

Gentlemen:

In checking our consignment records, we note the titles listed below are outstanding on your consignment account.

In connection with our semi-annual audit of June 25, 1954, we would appreciate an accounting from you regarding these books. Thank you.

Sincerely,

FARRAR, STRAUS & YOUNG, INC.

Robert Wohlforth
Business Manager

Sir:

19 John Marin \$7.50 less 40% \$85.50

9

June 15, 1954

Mr. Eero Saarinen
Eero Saarinen and Associates
Bloomfield Hills, Michigan

Dear Mr. Saarinen:

Yesterday I talked to Russell Cowles in New Milford, and we finally arrived at some conclusions - after considerable conversation.

Stuart was concerned about the one part that required his consent and you will find this in part #8 of the revised contract which I am enclosing in triplicate.

It is too bad that there has been so much delay in relation to the cancellation clause to which Stuart and I objected originally because it seemed so arbitrary in connection with the mural commission. However, since the "Purchaser" was adamant we agreed to include it and are now making a further concession so that the papers may be signed and Stuart will not have just cause for requesting a time extension in the specified dates.

I hope that you will find everything satisfactory. Stuart has signed two copies so that you may retain one and return the other with the Foundation signature.

I am sure you will be as relieved as I am to see this agreement in final form.

My very best regards.

Sincerely yours,

EGH:ah
enc.

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June 10, 1954

Mr. Adrian H. Malone
100 Spring Grove Avenue
San Anselmo, California

Dear Mr. Malone:

Thank you for your letter. It was nice to hear from you again.

The Sheeler painting in our current exhibition has already been sold - to the Whitney Museum. However, we have a somewhat smaller canvass, very similar, entitled "Conversation Piece". A complete photograph of this painting is enclosed. The same "double vision" effect and subtle tonal variations appear in this picture which preceded "Architectural Cadences" by a few months. All the information is listed on the photograph.

We should be glad to send the painting to you on approval so that you would have an opportunity to study it at home. Incidentally, a large retrospective exhibition of Sheeler's work will open at the University of California at Los Angeles in October and will tour throughout the country for about a year. "Art in America" is devoting an entire quarterly, I believe in September, to the exhibition with many illustrations and all the other data that will appear in the catalogue. All this is in celebration of Sheeler's 70th birthday and his importance in contemporary art. Biographical notes are enclosed.

If, from time to time, you would like to have me send you photographs of Shahn's that are available, I should be glad to do so.

Sincerely yours,

EGH:sh
enc.

TWENTY - SEVEN HUNDRED SOUTH MAIN STREET, BURLINGTON, IOWA

6 - 17 - 54

Dear Edith -

Thanks - in - great haste for your
most recent letter and all of your
consideration and time involved.
Will you have Rosen send us the
bill?

If we were to be East this summer,
it would take no coaxing to get us
to Newton. It looks now, however,
as if we'd be stewing in our own
juice (quite literally) right here.

As to your suggestion of their

June 3, 1964

Dr. Paul Sachs
Fogg Art Museum
Cambridge, Massachusetts

Dear Dr. Sachs:

Just for the record would you please let me know whether you have decided to retain for your collection the Ben Shahn drawing entitled "Alphabet". This was sent to you on approval on May 5 at a considerable reduction in price. Subsequently I learned that the drawing was included in the shipment to the Venice Biennale and wondered about your decision.

According to a letter I received from Mr. Coolidge I realized that he misconstrued my original suggestion about having the exhibition of the "American Tradition" at the Fogg Museum, which is what we discussed during your visit.

Has he spoken further to you about this visit after my note correcting his misconception?

My best regards,

Sincerely yours,

ECM:sh

LAWRENCE A. FLEISCHMAN

19480 BURLINGTON DRIVE

DETROIT 3, MICHIGAN

June 20, 1954

Dear Edith,

We hope that you are well.

Bob and I have been working
on Bert Smoker and others
a long time.

Prints are slowly coming
on the tree.

Four of our friends have
bought paintings from the
show with two more being
considered.

We would like to see
you —

Best regards

Harry & Bob

YEAR

The Annual Picture History
YOUR LIFETIME IN PICTURES

11833 Wilshire Blvd.
Los Angeles 25, Calif.

June 2, 1954

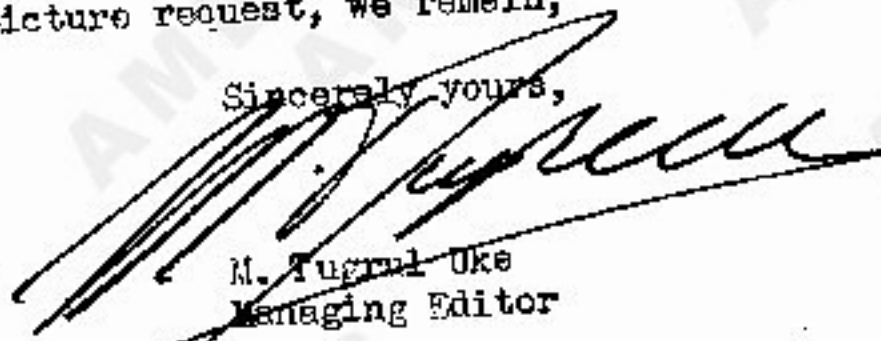
Miss Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Thank you for your letter of May 20th and for the copy of the Preusser photograph you were kind enough to send us. Credit will be given to the source you mentioned if this print is used in our book.

Thanking you for your courtesy and cooperation extended us in our picture request, we remain,

Sincerely yours,


M. Tugrul Uke
Managing Editor

MTU:jb

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[June 1954]

Elizabeth Nelson Galleries

109 East Oak • Chicago 11, Illinois • SUperior 7-6994

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The Downtown Gallery

32 East 51 Street

New York 22, N. Y.

Dear Miss Halpert,

I am sorry I missed you too on your second visit-

Yes, David Gorson told me of your decision and

I will send the three paintings so they will arrive

by August 1st.

The forms and photographs will also be along shortly.

Sincerely,

Elizabeth Nelson

Elizabeth Nelson

*ack 9
pay for
the*
EN/ed

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 15, 1954

Miss P. May
Museum of Modern Art
11 West 53 Street
New York, New York

Dear Miss May:

On May 10 we sent to you three color transparencies of paintings by Ben Shahn. These were forwarded by you to Miss Emily Genauer, who advised me this morning that she had returned the transparencies to you.

Would you be good enough to send them to us at your earliest convenience.

I thank you.

Sincerely yours,

EGH:mh

INAUGURAL EXHIBITION OF THE FORT WORTH ART CENTER, FORT WORTH, TEXAS

June 2, 1954

1220 Washington Avenue

HONORARY ADVISORY COMMITTEE

Philip Riva Adams
H. Harvard Amason
A. Everett Austin, Jr.
Otto Karl Bach
Martin Baldwin
Adelyn Bresskin
Joseph G. Butler
Jerry Bywaters
Leslie Cheek, Jr.
Thomas C. Colt, Jr.
William G. Constable
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George H. Edgell
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Blake-More Godwin
Berliff H. Hayes
Walter Hall
Henry-Russell Hitchcock
Henry R. Hope
Thomas Carr Howe
Fiske Kimball
Edward S. King
John Palmer Leeper
Henri Marcou
Lee H. B. Malone
William M. Milliken
Grace L. McCann Morley
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Daniel Catton Rich
Edgar Preston Richardson
Andrew Camduff Ritchie
Frederick B. Robinson
Edgar C. Schenck
Laurence Sickman
John Steagman
Ala Story
George Stout
James Johnson Sweeney
Francis Henry Taylor
William R. Valentiner
Hermann W. Williams
Otto Wittmer, Jr.

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

When the Fort Worth Art Center opens in October there will be one room devoted to the work of local artists. We plan to hang the winners of our local shows for the last fifteen years. Among these is "Rooftops of Florence" by Cynthia Brants. As you will recall, this was shown by your gallery in your "newcomers" exhibition in May of 1951. It was sold from that show. Cynthia, herself, does not know whether it is owned by Mrs. Gary Cooper or by Mrs. Cooper's mother. We would like to borrow the painting if it is at all possible. We would like to have it in Fort Worth by the 15th of September and it should be returned to the owner by the 15th of November. Can you either arrange to borrow it for me or give me the name and address of the owner? It would probably be best if you would drop a line in addition to a formal request coming from us.

We would also like to have as soon as possible two photographs of the painting. The picture was reproduced in the New York Times at the time of the exhibition. Did this photograph come from your files or had I better try the Times?

The plans for the main exhibition are coming along fairly well though we are running into some trouble in borrowing both from private collectors and museums. I think Dan plans to call on you for some help with people you know.

You knew, didn't you, that Dan will leave us after the opening exhibition to become President of the California College of Arts and Crafts.

Don't you think that by next October it will be time for you to visit Texas again? We would love to see you and I think you would enjoy seeing our new building. It is very handsome.

Regards,


Sam Cantey, III

SC:mcm

EXHIBITION
OCTOBER
1954

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 21, 1954

Mrs. J. Watson Webb
The Brick House
Southern Acres
Shelburne, Vermont

Dear Electra:

I was so pleased to hear your voice with a much better timbre than when I last saw you. Please continue taking it easy as you have the whole summer before you and the Museum needs very little directing to be the American feature. Incidentally, I understand the Ladies Home Journal article is about to be published.

Our Folk Art exhibition has been a great success. Naturally everybody wants the sold items with the bead woodcarving taking first place and the weathervanes following closely. I am now enclosing a list of the objects you selected together with the prices so that you may make your decision. All of these will be available for shipment or pick-up any time starting May 24. At the same time I can enclose a group of watercolors to play around with at Shelburne so that final decision can be made about those. I am enclosing also credit for "The Child with the Gin Bottle" which you returned. Previously I sent you credit for the other pictures which you had returned.

If it is convenient for you I could fly out to Shelburne (via Burlington) on Friday, June 4, and spend the weekend with you so that I can help with the tentative rearrangement. Later in the summer, if you wish, I can come and spend more time completing cataloging, etc.

Mr. Spinney of Sturbridge spent quite a bit of time here and I am planning to visit him to see some Cigar Store Indians which he wants to trade for some paintings. Don't get nervous, as I certainly won't propose another Indian to you unless it is extraordinary in character, which I doubt. Mr. Wilder, the new director

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SHELDON KECK
CAROLINE K. KECK

PRESERVATION OF PAINTINGS
MAIN 4-2539

87 STATE STREET, BROOKLYN 2
NEW YORK

June 16th, 1954

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

We have examined the O'KEEFFE painting "Wall with Green door", size 29 7/8 x 48, oil on canvas, preprimed, which Hahn delivered to us and have to report as follows:

The long black scratch is removable, the two cutting scratches indicated on the photograph by arrows, have penetrated the paint and priming but have not damaged the canvas. The smaller one ends in two tiny digs, in one of which we found a minute particle of glass. These can be filled with gesso and inpainted to match the surrounding surface. Our charge for this work will be \$20.00, your estimate of costs on this repair would of course include Hahn's charge for transportation, which in the case of this painting I do not know as they billed you directly.

Very truly yours,


Mrs. Sheldon Keck

beginning by Mutual consideration
at its conception —

As per my goal & the
many, therefore my interest in the
beginning will not CEASE —

This, be the case I go and do
it will bring a travel and the
many monumental LOVES
lies to be tied Down. —

Best regards
Sincerely
E. J. Gallagher

Dear Edith: —

Saturday
June 5th 1914

Thanks for your letter of June
the 3rd referring to ^{William} Miles Spencer, the
Museum of Modern Art has agreed
and purchased his work title -
In Fairmont from your gallery
this being the case my interest
is nil. kindly relay my thoughts
to Miss Dorothy Miller of Museum of
Modern Art that my cooperation
in acquisitions of Art must be in its

Nassau Galleries, Inc.



Andover, Massachusetts

June 1, 1954

The Downtown Gallery
32 East 51 Street
New York 22, New York

Attention of Miss Edith G. Halpert

Dear Miss Halpert:

It certainly was a pleasure hearing from you and talking to you over the phone. In the meantime we have given the O'Keeffe to Mr. Boris Mirski.

We have the pleasure of enclosing a few photographs of American folk art in which you might be interested. One is a beautiful American New England rooster coming out of Newburyport, in colors, tin, approximately 1840 to 1850, in mint condition except for one bullet hole through the tail. Price \$390.00. This is a museum piece. Then, a beautiful water color by Joseph Davis the so-called "left handed Davis", water color, dated 1835. This water color is in our opinion better than the one in the Karolik collection. Price \$275.00.

These are only a few specimens of the things we have that might be of interest to you. ~~We have taken~~ the liberty of giving a few of the pieces along with Mr. Mirski who is going to visit you this week.

In the meantime, hoping to hear from you. With best regards from Mrs. Vandenberg and myself.

Shall we

Sincerely yours,

Jaap A. Vandenbergh

JAV:w
Encs.

*All pieces subject to prior sale.
Offered to the DuPont Museum.
Larger photos available at \$10.00
a piece.*

Thank you for your help in the possibility of a Christmas display. I hope we may count on the following definitely: Zorach's "Christmas Paper;" also Zorach's silver statuette; also Dove's "Italian Christmas Tree." I may want the Kunyoshi picture of two babes; also Shahn's "Phoenix." I will drop you a line further about all this, of course.

I am expecting to hear from you soon, so that we may know how to proceed. With thanks again and warm personal regards,

Sincerely yours,

Reginald Poland

Reginald Poland,
Director

RP:mek

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May 28, 1954

Mr. Russell Cowles
New Milford
Connecticut

Dear Russell:

At the suggestion of Mr. Searinen, I am sending the draft of the contract which we made as simple as possible.

If you have any suggestions, please phone me immediately as Stuart is scheduled to fly to Des Moines on the 4th of June.

Sincerely yours

ME:ls

May 27, 1954

Mr. David M. Solinger
33 East 70 Street
New York, New York

Dear David:

I am enclosing a letter which is self-explanatory and if you say so I shall have Michael Watter make out the check at once. Incidentally, several members of the committee have mentioned from time to time the stipulation disallowing repeat awards to the same individuals alternating between a three and five year period. What is your feeling in the matter?

Do you think that we should have a meeting in regard to the Cumming letter, a copy of which I mailed to you and all the other trustees on May 10, and if so when will it be convenient for you during the month of June?

I hope that the information I sent you regarding the prints was satisfactory.

My best regards.

Sincerely yours,

EGH:mk
enc.

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Confirming your purchase
Shaker painting. 8 1/2 Painting
frames for shipping -

1. The first part of the paper
 is a review of the literature
 on the subject of the paper.
 The second part of the paper
 is a description of the
 method used in the study.
 The third part of the paper
 is a description of the
 results of the study.
 The fourth part of the paper
 is a discussion of the
 results of the study.
 The fifth part of the paper
 is a conclusion.

Art Institute of Chicago

May 22, 1954

Miss Katharine Kuh
Chicago Art Institute
Chicago, Illinois

Dear Katharine:

As you know we inaugurated the idea of exchange exhibitions some years ago and found that New York responded enthusiastically to the idea - so much so that most of the galleries have followed suit. However, I shall continue from time to time, but naturally have to come up with fresh ideas in each instance. There's life in the old girl yet!

Chicago artists I meet always complain that they don't get the necessary breaks in New York and it occurred to me it might be a good way to start the new season as of September, 1954, with either an exchange exhibition with either the Institute or Arts Club or some other institution, or possibly a guest exhibition of Chicago artists, perhaps the group not as yet recognized in New York.

My thought was to fly out to Chicago and with your personal help - I hope - make the selection. What do you think of the idea of borrowing pictures from collections in Chicago, and calling the exhibition, "Chicago Collectors' Choice"? I should love to talk to you about this more fully, but you were so rushed on your recent visit that I did not mention it to you.

And naturally I would like to have this idea kept under cover. If you have a few moments to spare won't you please send me a note indicating your reaction to the idea. As I mentioned previously, I still want to help young artists.

It was swell seeing you. My best regards.

Sincerely yours,

RGH:mb

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The proposed organization would not, however, be directly representative of any existing organization. Rather its leadership would be chosen on the basis of the individual qualifications of the persons who would compose its board of directors.

Organization

The functions of the proposed national organization would be carried out through the following sections of activity:

1. Field service consisting of a staff competent to assist local organizations in organizing their leadership and facilities or aid local groups in establishing new organizations when needed. Advice would be organizational, on fund-raising, public relations, program, trained leadership, educational workshop program, equipment and materials.
2. Program service would maintain liaison with educational, cultural and commercial organizations in the various arts and assist in advising and planning program material and making such material available to local art centers.
3. Resources service would maintain a catalog service of sources for equipment and materials. Further it would set up standards for such materials and arrange for testing such materials.
4. Personnel service would maintain an active list of professional personnel. Further it would work with educational institutions in connection with the training of competent personnel.
5. Research and development service would maintain a continuous program of thought and research on problems in the various fields of community art center activities. A major phase would be to keep the philosophy of approach to answer the ever changing needs of the community art center.

The Rockefeller Brothers Fund decided in November, 1953, decided to finance a six months survey with the objective of establishing the practicality of the proposal and of exploring the possibility of further financing. The Committee on Art Education of the Museum of Modern Art agreed to sponsor the survey and an independent Committee, consisting of Victor d'Amico, Charles Nagel, Mrs. Elizabeth Navas, Lionel Perera, Hudson D. Walker, and Mrs. Vanderbilt Webb was organized to carry on the work with myself as Executive Secretary. Due to projects of higher priority the Fund has postponed action until the coming Fall.

At a recent meeting of the Committee it was decided - in order not to lose momentum and in view of the real need - to organized a National Community Art Center Service, which would be in a position to carry on the work as outlined above - of course within the scope of the limited staff available. The Committee members agreed to serve as a Board of Consultants. Hans van Meeren-Griek to serve as Director, without salary at present. It was further decided that certain other persons in fields not now covered on the Board would be asked to serve. Since the meeting Miss Anna T. Rose has agreed to serve and Joshua Binyon Cahn has indicated he will be glad to act as legal counsel. Among those who will be approached in other fields are: Rosamund Gilder, Helen Thompson, Eugenia Nowlin and others.

In the immediate future an organizational and financial structure will be set up, independent of the Fund grant and based upon a possible organization membership and a scale of special fees for services rendered, although of course such grants can be accepted and would do much to place the Service on a broader and sounder basis. It is expected that the Service - after preliminary work during the summer - will be in a position to start functioning at the opening of the 1954-55 season.

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INAUGURAL EXHIBITION OF THE FORT WORTH ART CENTER, FORT WORTH, TEXAS

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HONORARY ADVISORY COMMITTEE

Philip Rhys Adams
H. Harvard Arneson
A. Everett Austie, Jr.
Otto Karl Bach
Martin Baldwin
Adelyn Breskin
Joseph G. Butler
Jerry Bywaters
Leslie Cheek, Jr.
Thomas C. Colt, Jr.
William G. Constable
Charles C. Cunningham
George H. Edgell
David E. Finley
Blake-More Godwin
Bartlett H. Hayes
Walter Heil
Henry-Russell Hitchcock
Henry R. Hope
Thomas Carr Howe
Fiske Kimball
Edward S. King
John Palmer Leeper
Henri Marcoue
Lee H. B. Melons
William M. Milliken
Grace L. McCann Morley
Charles Nagel, Jr.
Elizabeth S. Neves
Charles P. Perkhurst
Wilbur D. Peat
Duncan Phillips
Russell A. Plimpton
Perry Rathbone
Daniel Catton Rich
Edgar Preston Richardson
Andrew Camdell Ritchie
Frederick S. Robinson
Edgar C. Scheeck
Laurence Sickman
John Steegman
Ala Story
George Stout
James Johnson Sweeney
Francis Henry Taylor
William R. Valentiner
Hermann W. Williams
Otto Wittman, Jr.

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York


Dear Edith:

Philadelphia does not want to lend the "Eight Ball", and the Shahn "Ave" has been promised to Chicago for the same period as our show. Norton okayed the Demuth "After All" and Navas is lending "Tunk Mountains."

I guess I have to put the monkey on your back to find me a great piece by each of these guys. Do you think new ones will be out of the skillet by September 15? Please, able one, let me count on you to fix me up.

Thanks for the fine words to Willoughby. I took the job effective September 1 with allowance for seeing the inauguration through here. Everybody, including me, seems to be happy. So now you have a new (if little) college president in your coterie of fond admirers. I'll try to clean up my conversation so that I contribute accordingly to your salons.

Love,


D. S. Defenbacher
Director
Fort Worth Art Center

DSD/djb
Att.
May 20, 1954

EXHIBITION
OCTOBER
1954

*I will drop in Thursday
or Friday*

Billy

June 21, 1954

*I tried to figure the
price. I know as close
as possible but
would like to discuss
it further*

Dear Billy:

As we are closing the gallery very shortly, I am eager to work some thing out with Billy Rose and am still waiting for the photograph about which John Marin wrote to you. I am referring to the "Mother and Child" now at Wellfleet, Massachusetts.

I also want to know whether we can have access to your studio. I should like to have Rose see the "Head of Moses" which, together with the "Mother and Child" would make an excellent "package". Also let me know what the minimum price will be for the two. As you recall the "Moses" was \$7500, and you can use your judgement on the minimum price for the bronze. Please write at once.

Bill Lane was here yesterday and told me how much he enjoyed the Zorach family's visit. I hope you are all well and having fun in Maine.

My best regards.

*you can get access to my studio
by calling Peggy Zorach in Mass. 15 min. place
from New York*

Sincerely yours

EGH:1

*New England 14 min. + 10 min. at Wellfleet 5000 min
Moses 7,500 minimum
Mother + Child 7,500 min*

*for 2 pieces
Moses 7,500 min
Mother + Child 7,500 min
for 3 pieces 12,500 min
5,000 min
17500 for 3 pieces
Cost of Bronze casting
Mother + Child 17500
Moses 17500
Total 35000*

rior to publishing information regarding sales transactions. researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 11, 1964

Mr. Dwight Kirsch, Director
Des Moines Art Center
Greenwood Park
Des Moines 12, Iowa

Dear Dwight:

This is rather a late date for the acknowledgement of the check - for which I thank you kindly.

I have an idea that if you wrote to Time Magazine your purchase of the Kuniyoshi will be featured, particularly in view of the current exhibition in Japan. Incidentally, I am sending you three prints of a poster published in conjunction with the show. Would you be good enough to give one to Jimmy and Dorothy Schramm as a souvenir. For your information, I am sending one to Time Magazine as a softener upper for your announcement and photograph - if you decide to do it.

There was a casein dated 1962 relating to the painting, but it is owned by the Lane Foundation now. There are also three drawings, two large and one quite small. One of the former was purchased by the Whitney Museum two years ago, but we have the others in our possession. Photographs of these are being mailed to you.

When are you coming east again? We are closing for July and August and I look forward to the two months in Connecticut. All correspondence addressed here will reach me, but my address there is Eden Hill Road, Newtown, Conn., telephone Garden 6-4508. If you are east how about spending a few days in Connecticut? I should love to have you.

Sincerely yours,

EGH:sh

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May 21, 1954

Mr. Frank Perls
Frank Perls Gallery
360 North Camden Drive
Beverly Hills, California

Dear Frank:

On April 6 I sent you a report on the missing items together with a summary of your rather confused account.

I also wrote to you regarding the painting by John Marin entitled "Peach Tree", dated 1948, which appeared on our consignment #4008 dated September 26, 1952.

We are eager to have all this straightened out and I shall be most grateful if you will devote some time with your bookkeeper or accountant to settle our things.

What's cooking in Beverly Hills and when are you coming to New York?

My best regards.

Sincerely yours,

EGH:ah

F R A N K P E R L S G A L L E R Y

May 28, 1954

Miss Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I am sending you today the John Marin
"Peach Tree" via Railway Express. As
soon as the other items have been paid
for, you will receive a check.

There is nothing cooking in Beverly Hills
except some hot tamales and some chile con
carne (I have a Tamayo show).

Very sincerely yours,


Frank Perls

FRP:ms

B'NAI B'RITH HILLEL FOUNDATION

AT THE PENNSYLVANIA STATE COLLEGE

RABBI BENJAMIN M. KAHN
Director



224 LOCUST LANE
STATE COLLEGE, PENNSYLVANIA
TELEPHONE 2408

June 23, 1954

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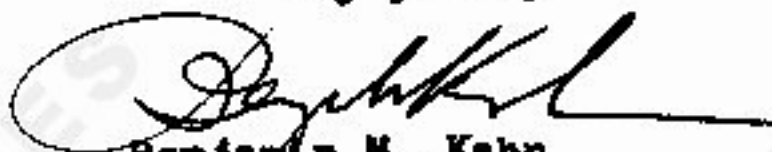
Mr. Ben Shahn
Roosevelt, New Jersey

Dear Mr. Shahn:

The Hillel Foundation here at the Pennsylvania State University would consider itself privileged were it able to present an exhibit of your works some time during the academic year of 1954-55. We are especially interested in your works on Jewish themes about which I have heard most complimentary reports. If you think it might be possible for us to sponsor an exhibit of your works sometime during this coming year I would appreciate it if you would write me.

Thank you very much for your cooperation.

Sincerely yours,


Benjamin M. Kahn
Rabbi

BMK:ipr

*Edith
For your decision -
Ben.*

Mr. Leo Guthman

-2-

June 2, 1964

RECOMMENDATION OF THE BOARD OF DIRECTORS OF THE MUSEUM OF MODERN ART
JUNE 2, 1964

Mr. Leo Guthman
1255 N. State Street
Chicago, Illinois

Dear Leo:

Believe it or not I am finally planning the much discussed trip to Chicago.

Last week I discussed with Dan Rich a plan I have to stimulate interest in Chicago artists. As you and I know, Chicago has long been criticised for its lack of support of American contemporary art.

As you know too, under my new arrangement I arrange two exhibitions a year which are - believe it or not - noncommercial but which relieve my conscience about young American artists.

Both as a conscience fund and as a stimulus to Chicago collectors, I am planning an exhibition for the month of September to promote Chicago artists who have had no recognition in New York. As I do not want to continue being a "discoverer" at this stage of the game I thought it advisable to select paintings and sculpture by local artists owned by the Institute and/or private collectors. I suppose that in addition to you, Earl Ludgin, Shapiro, etc., even some big shots like Sam Marx, Lee Block and maybe even Nate Cummings may have ventured into this unholy realm.

Finally, I am anxious to contact the different boys and would like to take advantage of your previous offers to arrange for meeting these characters. While Dan Rich, Katharine Kuh and Pete Pollock will help me considerably by taking me to artists studios and to the collections, I would much prefer to be under your attractive aegis.

Tentatively I have planned to fly to Chicago after June 15 and would prefer the week-end of June 18 so that I do not play hooky from work too long. Since you know these people, is a week-end advisable or would week days be more desirable? I shall depend on your

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THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBY

TOLEDO 2, OHIO

June 9, 1954

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

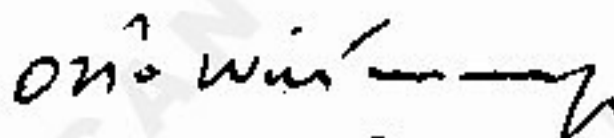
Dear Mrs. Halpert:

I thought you might like to have the enclosed copies of our exhibition catalogue for your files.

The show opened last Sunday, and from all indications will be a popular one with the people of this area. It should be equally so with out of town visitors during the summer months.

Thank you so much for your help with the exhibition. The pictures you let us borrow are an important part of its success.

Sincerely,



Otto Wittmann, Jr.
Associate Director

OW:11

E E R O S A A R I N E N A N D A S S O C I A T E S

EERO SAARINEN F.A.I.A.
JOSEPH N. LACY A.I.A.
J. HENDERSON BARR A.I.A.
WARREN PLATNER A.I.A.
JOHN DINKELLOO
BRUCE ADAMS

June 14, 1954

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I apologize for not having written before now, but my architectural work takes first priority, thus much valuable time has been lost.

I received a telegram from Russel Cowles about a week ago, which reads: "Out of town so just got your letter of June second - I agree with all your points, especially point three - I will go along with your ideas about contract."

On the basis of this, I have added two paragraphs and made some revisions in your suggested contract. After careful reflection I have come to the conclusion that 40% of the total fee is all that the purchaser should pay the artist at the time of the completion of the colored sketch. If, for some unforeseen reason, the cancellation fee comes into effect, the artist will receive another 13 $\frac{1}{2}$ %, giving him a total of 53 $\frac{1}{2}$ %. If, on the other hand, the job proceeds as scheduled, as it undoubtedly will, it is only fair to the purchaser to retain 60% of the fee until he receives the full size mural. Payment in this way is also realistic from the proportionate amount of time the artist expects to spend on each of the phases.

In addition to this, I have added one paragraph which gives the owner option to take possession of the sketch should the artist, for some unforeseen reason, fail to produce the mural. This is only fair to the purchaser, because otherwise the purchaser will have paid out 40% of the fee and secured nothing in return.

Also, I have added a paragraph on insurance by the artist while the mural is in his possession. We had some discussion about this and you indicated that the owner should pay for this. I am a little bit at a loss as to how the owner can pay this. Undoubtedly Stuart Davis already has insurance, and it is simply a proportionate amount that should be assigned over to cover the owner, or add a small lump sum representing the actual costs of this part of the insurance. If you have any suggestions, feel free to make them. My impression is that such a sum would be so small that it would be simpler to forget it.

Please look this over and feel free to make any suggestions, and send it back and I will send the contract on to Mr. Gardner Cowles for his signature. If you do not change the substantial meaning, perhaps it might be proper to have Stuart's signature on the contract.

As you may have heard from Stuart, we (Aline and myself) spent a most enjoyable day together in Des Moines. Please tell Stuart that I am in the process of getting the exact dimensions of the wall for him and shall have them in a few days.

Sincerely,
EERO SAARINEN AND ASSOCIATES

EERO SAARINEN

ES:rw

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June 15, 1954

Mr. Leo S. Guthman
2629 S. Dearborn Street
Chicago 16, Illinois

Dear Leo:

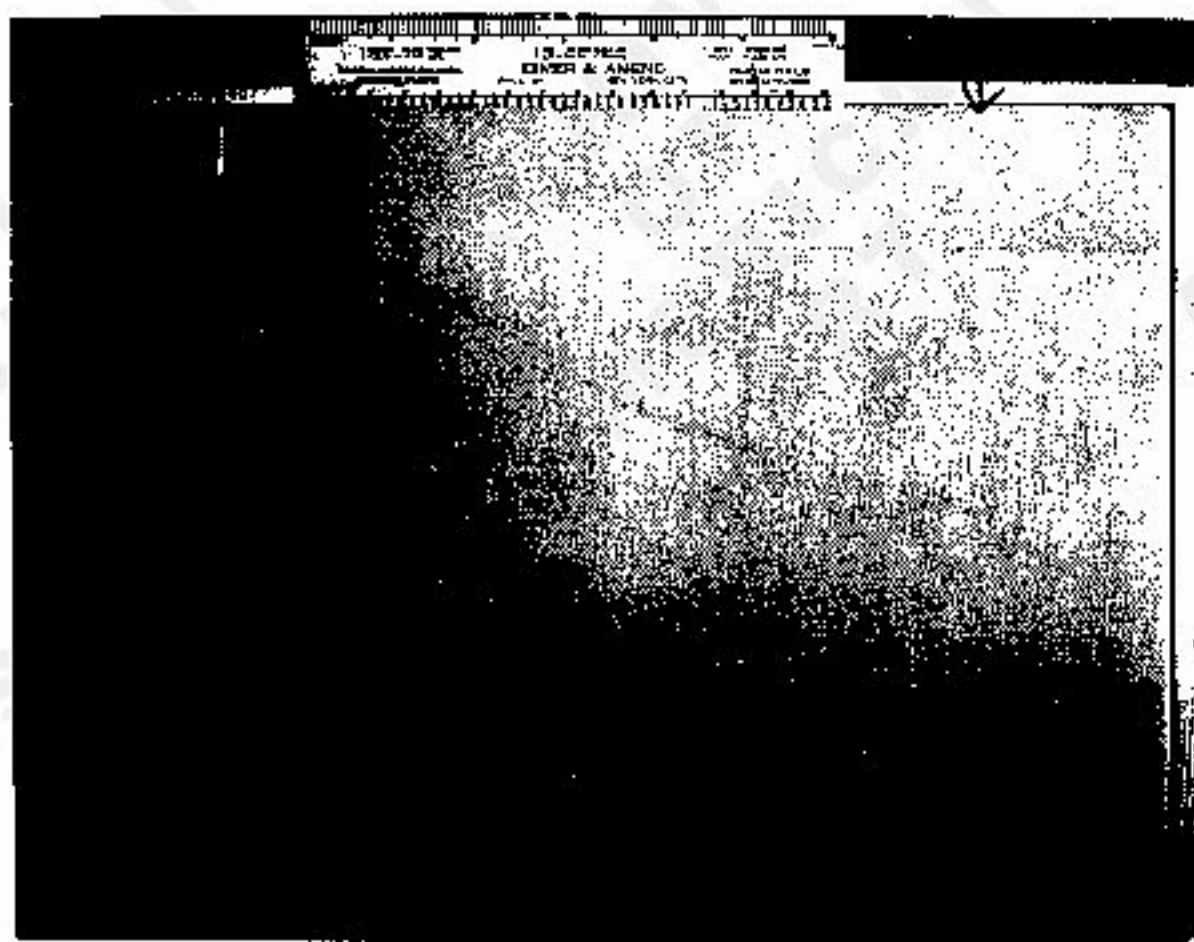
You are a swell guy indeed to go to all the trouble and I promise to behave very nicely so you will not be disgraced. I may even get my first facial, to say nothing of a brand new frock and three shots of benzedrine. For you I'll sparkle.

Best regards.

Sincerely yours,

EGH:ah

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Leo S. Guthman

June 7, 1954

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I received your letter Saturday. I am delighted to hear that you are coming to Chicago and, believe me, I will be very glad to give you as much help as I can.

In answer to your questions, a weekend is not a very desirable time as many of the people that you would like to see are out of Chicago, perhaps playing golf or at their country homes. I would like to give a cocktail party for you the night of the 22nd, taking a chance on those whom we could get. I hope to have somewhere around 30 people, if I can get 30 people who would be interested in contemporary American artists. Specifically as to the names you mentioned, I do not know Sam Marks; but I will call Lee Block, and Nate Cummings is in Europe and will be so the rest of the summer. I am certain that we can get hold of Earle Ludgin, and Shapiro I can call myself. In addition, I have worked up a list of people that you might be interested in, and I am certain would be interested in meeting you.

If this is agreeable with you, please let me know at once, as time is short and I will have to arrange to get my cateress, barman, etc., as I do not have that kind of a staff.

Of course, you could arrange to come in previous to that Tuesday and do a lot of your preliminary work. I might also add that it may be advisable to hold the 23rd open in case some of our list can only come the next night.

Awaiting your reply.

Fondly,



2629 South Dearborn Street
Chicago 16, Illinois

7/28/54
Dear Edith.
Just returned from the
S. W. after spending a month in Arizona
then to Los Angeles 2 weeks, up
to San Francisco a few days.
I saw the retrospective of Dufy -
it was one of the best I've seen.
I had the good fortune to
meet Mr. Jules Langsner at the
Art Institute. Chicago made
an appointment with him in
Los Angeles he surely put me into
the West Coast art world.

MAY 29th Last week I was in N.Y.
to visit the Met. Whistler -
Sargent & Cassette show stopped
at also to see Modern Museum
Miss MASO told Mrs. Dorothy
Miles who said they were
interested in having a little Spencer
you sent them little In Farm and
\$2400. - too high for me I've got the

June 11, 1964

-S-

Mr. Sam Cantey, III

I am writing to Mrs. Shields in anticipation of your letter to her.

June 11, 1964

I am sending you a little note which I thought you might like to see. I am sending you a little note which I thought you might like to see. I am sending you a little note which I thought you might like to see.

Dear Sam:

It was good to hear from you. It has been a mighty long time since you and Betsy have been up here in these here northern parts, or have you without coming in to say hello.

The Cynthia Brants painting was bought by Mrs. Paul Shields, 1 Sutton Place, New York City, and as I recall was presented by her to Mrs. Gary Cooper, who I believe resides at the Carlton House, 680 Madison Avenue, when she is in New York. I am sure that if you write to either of the two you will obtain the painting.

The photograph was not made by us as far as I can recall. When we have guest exhibitions we do not retain a record file. I have a hunch that Cynthia Brants sent us the painting directly and I am quite sure that she would have a record in her possession.

Yes, I did know that Dan is leaving Fort Worth for California and I am dying of curiosity - naturally - to find out who will replace him. We of course are cooperating with him on the tentative loans and I have written recently about some substitutes. We shall continue to cooperate with the Center and all those connected with it.

Perhaps this old gal can pull herself together sufficiently by fall to make another trip to Texas. I am most eager to see the new building and all my friends in Fort Worth.

My best regards.

Sincerely yours,

EOH:mb

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June 4, 1964

Mr. Ted Weiner
6811 El Campo Terrace
Fort Worth, Texas

Dear Mr. Weiner:

From time to time I hear that you have acquired a new painting or sculpture for your collection and I am always pleased that your interest in Modern Art is so active.

However, I am disappointed that you and Mrs. Weiner have not paid a visit to the gallery for quite some time. As you know, we represent the artists whose names are printed below and who are accepted as outstanding American painters and sculptors. Surely among these are some who interest you. In any event, I know you will enjoy seeing our current examples by living artists and the first showing of examples by those recently deceased.

I do hope that you and Mrs. Weiner will drop in and in any event say hello. I look forward to your visit.

Sincerely yours,

EGH:mb

HOKE LEVIN
219 MICHIGAN AVENUE
DETROIT, MICH.

June 2, 1954

Mrs. Halpern
Downtown Gallery
32 E. 51st St.
New York, N.Y.

Dear Mrs. Halpern:

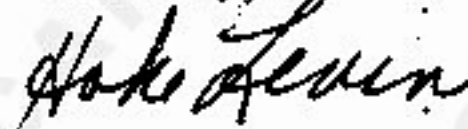
We will be in New York sometime during July or early August and we are interested in a good oil by Jules Pascin. Mrs. Levin is also interested in The Magician by Jacob Lawrence, which she saw in your gallery some time ago.

The Detroit Art Museum has on exhibit a number of paintings from your gallery, Melanchonia by Ben Shawn (\$500) and Two Girls by Jules Pascin (\$300).

Please let us know what you think of these two pictures and the price, etc.

Best regards.

Sincerely,



Hoke Levin

HL:mv

(Note: Mr. Levin had to leave early, so I am signing this letter for him.)

M. Vessey
Sec'y to Hoke Levin.

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THE FIRST NATIONAL BANK
OF FORT WORTH
FORT WORTH, TEXAS

COPY

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June 21, 1954

Mrs. Paul Shields
No. 1 Sutton Place
New York, New York

Dear Mrs. Shields:

Mrs. Edith Halpert has very kindly furnished us with your name as the purchaser of the "Rooftops of Florence" by Miss Cynthia Brants. We asked Mrs. Halpert to help us in locating this painting as we wished to borrow it for an exhibition of our outstanding local artists as a part of the opening of our museum on the first of October.

However since inquiring of Mrs. Halpert we have been advised that you had given the painting to your daughter and since Mrs. Cooper is a friend of one of our board members, she was contacted direct by telephone and has graciously agreed to lend the picture.

May I say that in my opinion you showed excellent judgment in buying this particular picture. It has been very highly thought of and written about since it was painted and I hope you know that it makes a young artist feel very good to have her work purchased outside of the community.

Should you be going through the country around the first of October we would be very happy for you to come to the opening of our new museum or for that matter, anytime in the future please know that you are welcome. It is a small museum but we think a very interesting building and while we do not have much of a permanent collection, we hope there will always be some things of interest to be seen.

Yours very truly,

Sam Cantey, III, President
Fort Worth Art Association

SC:mem

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June 15, 1964

Mr. Robert Hale, Curator
American Painting
Metropolitan Museum of Art
Fifth Avenue at 82 Street
New York, New York

Dear Bob:

While visiting a friend in Connecticut I had the privilege of seeing four Metropolitan Museum catalogues, all devoted to memorial exhibitions honoring contemporary American artists. I thought you would like to know about these since there was so much hesitation about the Marin show because "it created a precedent".

These four are as follows, and I am sure you will find catalogues in the Museum library.

Homer	1911
Eakins	1917
Ryder	1918
Bellows	1925

You will note that in the Bellows catalogue there are 88 Pages of illustrations. This should give you some sales talk for the Marin catalogue.

Sincerely yours,

EGH:nh

The American Federation of Arts

NEW YORK HEADQUARTERS: 1083 Fifth Avenue, New York 28, N. Y. • Sacramento 2-2452

June 17, 1954


Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Miss Phillips, whom I am replacing as Secretary of Exhibitions, turned over to me, just before she left, your note to Mr. Cumming and David Rosen's bill for \$450 for relining and restoring the Stuart Davis painting, "New York #3", which was in the Venice Biennale.

I got in touch with Mr. Putnam, the insurance adjuster for Albert R. Lee and Company who had previously handled this matter. Mr. Putnam told me that it was his impression that an agreement had been reached with Mr. Rosen that he would repair the damages which had occurred while the painting was in our hands for the sum of \$250. I asked him to consult his files on this, which he did, and he then wrote me the letter of which I enclose a copy. Will you be good enough to let me know whether Mr. Putnam's letter covers the facts as you recall them? Apparently it was Mr. Putnam's understanding that the relining of the painting was not our responsibility. We, of course, wish to be fair about this and I will be looking forward to hearing from you soon so that we can settle the matter to our mutual satisfaction.

Sincerely,



Virginia Field
Secretary of Exhibitions

VF/lm

Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

PAUL J. SACHS
WIDENER LIBRARY · ROOM F
CAMBRIDGE 38 · MASSACHUSETTS

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not to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Dear Mrs. Hulbert:

Thank you for your letter of June 3rd
which has just reached me. Accept my apology!
I thought I had let you know that I decided
to retain Ben Shahn's "Alphabet". Indeed, when it arrived
I found that the Fogg crowd liked it - I gave it to the
Fogg - and they sent it, together with the banner I
purchased a few years ago, to the Venice Biennale.
I hope that pleases you and Shahn.

— x —

Coolidge has not spoken to me further about
the exhibition of the "American Revolution". I don't
understand his "misconception". I thought I made the
matter clear. I have seen him only once in recent
weeks.

The old man must be slipping making all
these mistakes. I'm sorry.

Sincerely,
Paul Sachs.

June 7, 1954.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 15, 1964

Mr. Otto Wittmann, Jr.
Associate Director
The Toledo Museum of Art
Toledo 2, Ohio

Dear Mr. Wittmann:

I am grateful to you for sending the catalogue of your current show. We are always glad to cooperate with you.

I hope it proves to be a great success and I naturally hope that one of our pictures will remain in Toledo.

Sincerely yours,

Send pls Davis to Mrs. Brad
EGH:eh

June 21, 1954

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mr. Stauffacher:

Forgive me for not having answered your letter sooner. It was difficult to assemble the people I had in mind, but finally I arranged for a viewing of the Sheeler film with the artist and three additional persons who were previously interested in entering into some arrangement to produce a series of film on American artists.

Unfortunately, the response has been negative as everyone involved felt that there was insufficient material to date to make it worth while to prepare a script around it and to continue within the pattern. So much of the material seemed irrelevant to us, while most interesting, but everyone felt it would require almost a complete outlay. This may be forthcoming at some future time and I am still hoping to organize the group for the purpose, but it will have to wait until the fall, since practically everybody is on the way to summer homes, abroad etc.

The film is being sent to you under separate cover. Many thanks for your kind cooperation.

Sincerely yours

BNH:1

June 15, 1964

Mr. Frederick S. Wight, Director
Art Galleries
Department of Art
University of California
Los Angeles 24, California

Dear Fred:

We are picking up the Eidlitz picture, but she will not deliver it until she has word from you to the effect that it is insured as of the 17th of June for full coverage, including frame.

I would very much like to see "Yachts and Yachting" in the show. This is in answer to paragraph one.

We have sent the Norton painting photograph to Mrs. Lipman.

Don't you think it would be best for your secretary to write directly to all the lenders to ascertain how the credits in the catalogue should read. We are closing shortly for the summer and if I wrote the letters it would mean that there would be considerable delay during my removal period.

I am sending the chronology and bibliography to Sheeler as in this case too, I cannot take the time at present to go through his entire clipping book. Corrections will be sent to you.

Sincerely yours,

EGH:nh

May 24, 1954

Mrs. Edith Halpert
The Downtown Gallery
32 East Fifty-first Street
New York, New York

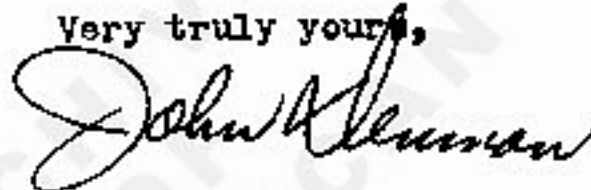
Dear Mrs. Halpert:

Jean and I wish to thank you for a most pleasant evening at your apartment during our recent visit to New York. It was very kind of you to have invited us to dinner and to meet your interesting guests.

Needless to say, we are anxious to hear from you concerning the availability of the small Kuniyoshi painting which you showed us at the gallery. We would be fortunate indeed if we could acquire this painting.

Jean joins me in sending our very best regards.

Very truly yours,



25 Warson Terrace
Clayton 24, Missouri

PRELIMINARY LOAN FORM

Fort Worth Art Center
1309 Montgomery
Fort Worth 7, Texas

Inaugural Exhibition

October 1 to 31, 1954

From:

Reference Title:

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1. Catalog Data:

Title:

Artist:

Medium and date:

Size (without frame or pedestal):

Collection or lender entry:

2. Transportation Data: How will you wish transportation arranged?

3. Packing Data: How will you wish packing arranged?

4. Insurance Data: Evaluation for insurance _____

Shall we insure _____

Will you insure _____ Your rate _____

Name of your insurance company _____

5. Photographs: Please send and bill to us two (2) 8"x10" glossy photographs, if available, of the object. We would like photographs mailed with this form if possible.

Permission to reproduce in the exhibition catalog:

Granted _____ Refused _____

Signed _____

June 21, 1954

Mr. E. W. Putnam
Albert R. Lee & Co., Inc.,
90 John Street
New York 38, N. Y.

Dear Mr. Putnam:

I am sorry to be so late in writing to you in reference to No. 14883 RWP claim made in connection with three damaged items at the Regents University of Minnesota.

No doubt Mr. Ternbach and Mr. Boissonnas have sent their bills to you for the respective repairs. As I mentioned previously because Erastus Field now has tremendous recognition in the field of American Folk Art, the restoration of the picture has reduced its value considerably. The same is true of the Tinsmith Sign which was repaired as well as might be expected, but is not in its original state. As you agreed during your original visit, there is a devaluation on all three objects. In the case of the Tinsmith Sign, 10% will suffice, but on the pair of portraits, I will have to ask a 15% devaluation. The original prices on these were listed in my letter of March 11th -- \$750 for the former and \$2000 for the latter pair.

75.-
300.-

Sincerely yours

EGHla

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MINIATURES:

Steel-Croton 1953 June 4, 1954

New York - 1950

Building at Lebanon #2- 1951
 & Barn Grouping 1949

Dr. and Mrs. Michael Matter
 1924 Rittenhouse Square
 Philadelphia, Pennsylvania

Mr. and Mrs. Charles Friedman
 R.R. 2 Box 307
 Pound Ridge, New York

Mr. A. B. Hall
 60 Sutton Place South
 New York, N. Y.

The Philadelphia packer is Fidelity Storage & Warehouse
 I am delighted with the happy ending. You did a superb job and there is no need certainly for any one else to make any critical comment.

Broad Street
 Philadelphia, Pa.

Worton Art Galleries
 Mr. Willis T. Wood
 (Present Director)
 West Palm Beach, Fla.

Mrs. Elizabeth Naves
 310 East 66 Street
 New York, N. Y.

Mrs. Thomas Metcalf
 90 Mount Vernon St
 Boston, Massachusetts

Mr. George Hitch
 632 Park Avenue N
 New York, N. Y.

Edith G. Halpert

Charles Sheeler

Mr. Otto Speer
 646 Park Avenue
 New York, N. Y.

Mr. William Lane
 Standard Pyroloxid Corp
 Lancaster, Massachusetts

COVER: "Industrial Forms" sounds fine, but I was under the impression that you were using "New England Irrelevancy".

Answers and Questions:

Shadow and Substance

Skyline - suggest writing to

Yachts and Yachting

New Address for

Yellow Wall

Books at Steichen's

Meta-Mold

Smoke Stacks
 (another conte crayon drawing)

June 11, 1954

Dr. Stephen Kayser, Curator
The Jewish Museum
5th Avenue and 92 Street
New York, N. Y.

Dr. Kayser:

The velvet of "Ruth and Naomi" is being delivered to you. It is a gift of Dr. and Mrs. Michael Watter of 1924 Rittenhouse Square, Philadelphia, Pa. Will you kindly send an acknowledgment directly to Dr. and Mrs. Watter. Thank you.

Sincerely yours

In revising the long sections, may I suggest that less general history be included and the concentration be on the history of the actual building and reference to specific objects.

Following your recommendation, I am withholding the folk art copies and shall send you for submission to Ralph Hill the short revisions. I think I told you that my book will actually go to press this fall and I shall therefore word the revisions differently from the forewords I gave you.

If you are still with me at this point -- and I am sorry that I had to make this so long, but you did ask for it -- I hope that Ralph Hill will not think I am too crochety in my various suggestions. After all the guide book should be short, and will not conflict next year with the separate books on quilts, toys, folk art, etc.

Do take it easy and rest up so that you will be bright and fresh for your guests the following week. For these guests I have selected temporary substitutions which I hope you will like. These are being sent along with the sculpture. The large embroidery is the one I had in mind for the bed-room in the Cavendish House directly over the bed, and the two velvets are substitutes for the two now hanging. I selected the absolute cream for you, but you may not want these permanently and I am therefore sending them only as a loan. Perhaps in the fall when you are in New York you can go through a larger group to make your own final selection.

Affectionately yours

E E R O S A A R I N E N A N D A S S O C I A T E S

EERO SAARINEN F.A.I.A.
JOSEPH N. LACY A.I.A.
J. HENDERSON BARR A.I.A.
WARREN FLATNER A.I.A.
JOHN DINKELLO
BRUCE ADAMS

June 21, 1954

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of June 15th with the enclosed contract proposed by you and signed by Stuart Davis. On June 14th I wrote you a letter and enclosed my suggestions of revisions to the contract. These have crossed in the mail. I am most confused by now because you state in your letter that the contract you sent me is in accordance with conversations with Mr. Russell Cowles. I received a telegram from Mr. Cowles from which I deduct he wishes me to work out the details and use my best judgment in doing so. The result of your dealing separately with Mr. Cowles and with me has now resulted in hopeless confusion.

Because I am very busy with other work and cannot spend the time trying to straighten out this confusion I will have to burden you with that responsibility. I am therefore returning the contract papers you sent me and will await your reply to my letter of June 14th. If, on the other hand, you wish to work out the contract directly with Mr. Russell Cowles and this is agreeable with him, it will also be agreeable with me.

I regard the matters left to agree upon as matters of very minor nature and the only thing I am interested in is the mural itself - finished and in place.

Sincerely yours,

EERO SAARINEN AND ASSOCIATES

Eero Saarinen

ES:vk
Enc.

cc: Mr. Russell Cowles

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INAUGURAL EXHIBITION
FORT WORTH ART CENTER
October, 1954

A pioneer salute to Fort Worth, Texas
on the occasion of the opening of its
first and newly constructed Art Center
building.

The Exhibition

Great landmarks of painting and sculpture from
the 17th century to the present. It is hoped that
all of the major museums and collections in
America will be represented as a token of en-
couragement and congratulations to a community
embarking upon a major cultural development.

70 to 80 paintings - 12 to 15 sculptures.

The Building

In the final stages of completion. Designed by
Herbert Bayer in concrete with brick and metal
exterior. Completely air-conditioned, fireproof,
fire and burglar protection. 37,000 square feet
of floor area.

Galleries

Fireproof hardboard walls and ceilings, cork
floors, flexible incandescent lighting so that every
painting and object may be spotlighted individually,
year-round automatic temperature and humidity
controls.

Handling

Padded racks, roll carts, dollies, 10'x12' freight
elevator, fire-walled and sprinkled storage for
crates, packing supplies, etc., packers with 15
years' experience with works of art. All crates
and objects photographed on arrival and departure.
All packing and transportation expense will be
borne by us.

Examination

Mr. David Rosen has been asked to serve as
technical adviser to the exhibition and to report
on the condition of objects on arrival and on the
technical conditions of the exhibition.

June 15, 1954

Miss Katharine Kuh, Curator
Modern Painting and Sculpture
Art Institute of Chicago
Chicago 3, Illinois

Dear Katharine:

Thank you so much for your nice letter.

Although I had originally thought of flying to Chicago, on Monday, I find that this is impossible and have therefore made a reservation on the Century, Monday night. Since I will be stopping at the Blackstone, I suppose I could make it to your office at 10:30 if that would be convenient with you. It will give me time to unpack and have my new dress pressed for Leo Guthman's party. It will be nice to see you and I certainly appreciate your help.

Sincerely yours,

EGH:sh

May 22, 1954

Mr. Gordon M. Smith, Director
Currier Gallery of Art
192 Orange Street
Manchester, New Hampshire

Dear Mr. Smith:

On Tuesday, May 25, we are opening the final
exhibition of this season.

Since each of the artists is being represented
with an outstanding example, I am very eager to
have you see the show and I am therefore writing
in advance in the hope that you will be in New
York during the period of the exhibition.

It will be so nice to see you.

Sincerely yours,

ESH:sh

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course McKinley Kelm and possibly Henry McBride. I suppose that if we work closely with Mr. Hale, letters to the prospective lenders can be sent out at the appropriate time. Evidently he does not intend to communicate with the museums regarding the distribution of the expenses involved in packing, insurance, transportation and catalogues. While we do not ordinarily attend to such correspondence, I suppose we could do so in this case. None of the other museums have any dealer prejudice and are usually delighted to have the work reduced for their museum, but I finally convinced him that the expenses involved will run into \$10,000. I am calling it worth tomorrow to get an estimate for collecting and creating in New York. As a matter of fact we have just learned that shows to us from Europe, including huge heavy canvases with extremely high insurance rate for overseas shipping, amount to less than \$10,000.

Mr. Duncan Phillips, Director
The Phillips Gallery
1600 21st Street N. W.
Washington, D. C.

Dear Mr. Phillips:

Thank you for your letter.

Coincidentally Bob Hale telephoned and repeated the various restrictions, etc.

While I too should prefer the Whitney Museum, the original motivation was best on what we agreed would have been Marin's own preference. Furthermore, although I did not inquire directly because of the embarrassing situation involved, I understand that the Whitney schedule is filled solidly for two years. In addition, the Boston Museum would be less amenable to a Marin show unless it emanated at the Metropolitan.

Neither John nor I have any concern about the "not for sale" clause. The credits for pictures lent by the gallery can be listed as "The John Marin Estate", Outside of New York the museums can be advised that the pictures are available. Those listed privately by John or by me can bear our individual names since they are not for sale under any conditions.

The bulk of the exhibition will no doubt be borrowed from institutions and private collections. I am wondering whether you can spend some time going over the photographs which we have in our record books. The latter are not complete, but during the past year we have obtained a good many photographs from Columbus, Chicago and other institutions. Those sold by us directly have always been recorded. I doubt very much however whether we have a complete record of your collection and am therefore sending a list to Miss Bier enumerating the titles of those we have. Perhaps she can have prints made from your negatives so that we may have the balance. We shall of course pay for these.

EDH:jls

Because Bob Hale does not seem to be familiar with exhibition routine, I suppose we shall have to make the entire preliminary selection for the approval of the five museums involved. I feel however, that if you agree to make the final choice, no director would have any reason to reconsider the collection.

There is the question of the catalogue and the technical details, such as the catalogue foreword written by you -- I hope. There should be a few short "appreciations" by personal friends like Dorothy Norman, Jerome Mallquist, Louis Kaloupek, Charles Sheeler, Herbert J. Seligmann and of

THE PHILLIPS GALLERY

A COLLECTION OF MODERN ART AND ITS SOURCES

1600 TWENTY-FIRST ST., N. W. WASHINGTON 9, D. C.

Duncan Phillips, Director
Marjorie Phillips, Associate Director
Elinor Bier, Assistant to Director
In Charge of Music

June 23, 1954

Mrs. Edith Halpert
The Downtown Gallery
43 East 51st Street
New York, New York

Dear Mrs. Halpert:

Mr. Phillips made this list of Marins which we have typed for you, and as he said in his letter, they are pictures that he remembers with pleasure having seen.

In spite of the present dilemma, I am forwarding it to you to have with your papers on the show. With best wishes.

Sincerely yours,



EB:epr

enclosure

June 11, 1954

Mrs. Lawrence Fleischman
19480 Burlington Drive
Detroit, Michigan

Dear Barbara:

When the rug cleaners called a little while ago to ask about a pick up date for storing, I realized that the end is awfully close. This summer I am planning to actually close the gallery to the public and I shall bury myself in Newtown with a typewriter, a secretary and a phone service. However, I can always dictate at the edge of my brand new pool and watch the development of the ferns instead of painters.

I wish that you and Larry would come and spend a few days with me in Connecticut. We could have lots of fun with parties, trips and nature.

Of course I am very eager to know how the show was received and whether it has inspired - as we had hoped - the youth of Detroit and environs. A charming man by the name of Bert L. Smokler was here yesterday and selected a couple of pictures for consideration. I told him to dash to Detroit while some of the "netziess" are still available.

Let me hear from you. My best regards to you and Larry.

Sincerely yours,

EGH:nh

Mr. Hoke Levin

-2-

June 4, 1954

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me at the following address so I can arrange to meet you at the gallery. We are closed in July and August, but I plan to come in by appointment from Connecticut.

June 4, 1954
Mrs. Edith G. Halpert
Eden Hill Road
Newtown, Connecticut
Phone - Garden 6-4508

Mr. Hoke Levin
519 Michigan Avenue
Detroit, Michigan

Sincerely yours,

Dear Mr. Levin:

It was good to hear from you.

EGH:mb

I am so glad that you and Mrs. Levin visited the Detroit Art Institute. This exhibition which we arranged is unique and was planned especially at the request of "National Art" to present to the public in the winter of 1954-55 a group of drawings so that you may have the opportunity of seeing it in your own surroundings. Museum and we did that as a special arrangement.

In order to make this a success we chose outstanding examples by outstanding artists within a price range that few suspect exists for fine works of art. The association particularly in connection with the other artists is always for some reason or other in high bracket prices.

The Ben Shahn "Melancholia" is the original sketch for the large painting purchased two or three years ago by the Institute and now among the 25 paintings at the Venice Biennale. You know of course, that Shahn is one of the two painters representing America on this occasion.

The drawing by Picasso I bought directly from the artist many years ago and is, in my estimation, one of his top examples in the drawing group.

I should strongly advise you to acquire both of these examples as well as other drawings in the exhibition. Such opportunities are very rare.

When you and Mrs. Levin are about to set out for New York, would you be good enough to let me know by writing

53 STATE STREET
BOSTON 9, MASSACHUSETTS

June 9, 1954

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York.

Dear Edith:

Please forgive me for not answering your letter sooner but I have been investigating the possibility of getting Edwin Gilbert into the meeting of the A.I.A. The only thing he could do would be to take the tours which he could do as my guest, but I do not think that is what he is interested in. It is more going to the meetings and hearing the discussions. Unfortunately this cannot be arranged unless one is a member of the A.I.A.

I shan't be coming to New York for sometime, but I assure you that when I do I shall come in and see you.

My best love,

Har.

Galería de Arte Mexicano
Mifán 18
México, D. F.

L-20-84
13-87-61

México, June 10th. 1954.

Mrs. Edith Halpert,
Downtown Galleries,
32 East 51 Street,
New York City, N. Y.

Dear Mrs. Halpert:

I am answering your letter with
some delay due to a lot of work.

I suggest you return to us the
Gerszo painting. Please be sure to label it as
merchandise being returned to Mexico. Also you should
declare a value of \$300.00 pesos, as to avoid Mexican
taxes.

As to the interchange of collective
shows, that was my original idea and I have been
wanting to do it. It does not interfere with my plans
since we now have a show room associated with one of
the top Mexican interior decorators.

Our main problem is the new devaluation
of the peso. As you know is 12.50 to a dollar instead of
of the previous 8.60. We have had quite a crisis
concerning all things with a dollar value. We will have
to sell very low priced prints or watercolours to be
able to raise our 30% comission.

As soon as the situation becomes less
drastic, I am very much interested in doing this
exchange with you. I hope we will be able to work it
out.

I send you my very best ragards, and
hope to hear from you soon.

Sincerely yours,
Laura López Fígueras
Laura López Fígueras.

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THE DOWNTOWN GALLERY • 32 East 51 Street • New York 22, N. Y.

"The Card Players" - oil painting

and print received in good condition.
and delivered to Maxim Karolik.

David B. Pitts, Registrar

Museum of Fine Arts

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make for a perfect evening!

The "Inexpensive Masterpiece" show opens at the museum on Tues. and has received good advance publicity - so much so that people are asking for preview looks "before all the good things are snapped up". We're priming our friends so we hope the shipment back to you will be much lighter.

Let us hear from you soon - hope this finds you well. Fondly -
Barbara

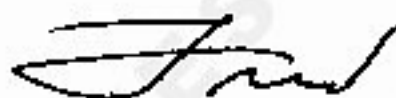
Mrs. Edith Halpert - 2

June 10, 1954

the tempera drawings and miniatures. I should be grateful to you if you would indicate -- this is important -- what lenders you know want to be listed as Mr. and Mrs., and what lenders should be written to to determine this.

With all best wishes.

Ever yours,



Frederick S. Wight
Director of the Art Galleries

FBW:sk
Enclosures

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May 27, 1954

Mr. John Denman
25 Warson Terrace
Clayton 24, Missouri

Dear Mr. Denman:

Forgive me for not having written you sooner, but it was not until yesterday that the lawyer convinced me that the Kuniyoshi's were my permanent property and that I had made a very poor deal financially, since in addition to the payment at full price on each item a considerable sum in the way of a note represented the cost.

Thus, you may find that the current price of "I Wear a Mask" might be too high for you. It sold originally for \$850. but has to be marked \$950. at the present time. It measures 9 x 12 and is painted in wax on canvass. I consider it one of the top Kuniyoshi's and an important one despite its small dimensions.

Please let me know what you decide about this and do not hesitate to say no under the circumstances.

It was wonderful seeing you and Mrs. Denman and I wish that your visits would be more frequent.

My very best regards.

Sincerely yours,

EGH:mb

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

want for the last three years, your communication of March 9, 1954 being the first word we have had from you on the subject since October 1951.

Yours very truly,
WILLIAM H. SOPER & CO., INC.,

BY: 

WHS:CSM

C/C. Mr. Euler, Appleton & Cox, Inc.

Messrs. Lukens, Savage & Washburn

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 2, 1964

Mr. Robert K. Straus
595 Madison Avenue
New York, New York

Dear Mr. Straus:

No doubt you recall having left with us a drawing by Charles Sheeler to be credited to your account. As we are closing for the summer at the end of this month I thought you would like to straighten out the account and I am therefore enclosing our credit slip which can be applied to a future purchase or we can send you a check if you prefer.

Sincerely yours,

RGH:sh
enc.

painting is not sold during your current exhibit, I should be interested in learning if ~~the~~ it could be shipped to us on approval at the above address in California.

Incidentally we are still looking for a Ben Shahn, but don't particularly like the one in your present show!

Hoping to hear from you ^{particulars} regarding the above, I am

Sincerely yours

Adrian Malone

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The informality of the museum and its highly personal character should be emphasized. It is important to state that the museum is not a static document; that objects will be rotated and from time to time additions may be made. This will encourage visitors among the public.

Mrs. J. Watson Webb
Shelburne
Vermont

Dear Electra:

I do hope that I did not wear you down completely during my brief, but hectic visit. Frankly I was quite distressed that you pushed yourself so much and feel guilty now that I added and abetted you in this transgression.

Forgive me for not returning the guide book manuscript more promptly, but the most awful thing happened on my return trip. Although Munro delivered me to the airport twenty minutes ahead of schedule, and checked my bag through immediately, for some curious reason it was not put on the plane. After some violent telephone conversations, telegrams, and communications, I finally succeeded in getting the bag this afternoon. Part of the manuscript was in it, therefore I could not read it in its complete form before this.

First I want to state that Ralph Hill is making a tremendous contribution with this guide book, which should be an invaluable asset to the museum. However, to make this publication perfect, I would suggest several slight alterations:

1. As both Mr. Emerson and I commented before, there should be no strong accent on any building or collection, and certainly not in the way of an excessive number of pages. For instance, -- while the average per building is four pages -- there are 17 devoted to "Quilts", 17 to "Carriages", and 20 to the "Stage Coach Inn" -- 6 to the building; and 14 to the folk art collection. The Country Store which is really to be a most popular feature, has only 3 pages. The distribution is very confusing.

In each instance I feel that it should be an over-all outline with a few high spots selected for the people to remember specifically. There could be incorporated a note to the effect that for study groups, special appointments will be made with the guide. Bibliography could also be provided for the study groups, so that they could continue their study outside.

2. I would suggest that the sequence be changed or a separate chapter be devoted to the history of Shelburne. This is now incorporated in the section devoted to the "Variety Unit". It seems appropriate that the public be introduced to the town itself before the detailed information is given.

ALBERT R. LEE & Co., INC.
SURVEYORS AND ADJUSTERS
90 JOHN STREET
NEW YORK 38, N. Y.

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No. 4583 KAP

June 10th, 1954

The American Federation of Arts
1083 Fifth Avenue
New York City

Attention: Miss Field

Gentlemen:

We understand from recent telephone conversation that you had received a bill for restoration of the Stuart Davis painting known as "New York #3" or "New York - Paris".

We find from referring to our records that The Downtown Galleries had specially requested the privilege of having restoration of this painting performed by David Rosen. We accordingly discussed the matter at length with Mr. Rosen and we concluded jointly that in so far as the damages covered by the insurance were concerned, it would not be necessary to reline the painting.

Mr. Rosen agreed in this particular instance to perform that restoration for \$250.00 for which a bill would be rendered and it was our understanding that if any other work on the painting was desired by The Downtown Gallery, that this would be billed separately. From what you tell us, it would appear that additional work was done and that the two charges had been combined.

We were not holding this as an open item on our files as we had reported the matter in detail, including the figures, to the underwriters and assumed that they would have made a remittance thereof along with remittance on other adjusted claims. That would have left open only the cost of cartage of the painting to Rosen's studio and return therefrom.

At the time that this was active we did discuss the matter with Mrs. Halpert as well as Mr. Rosen and we sincerely hope that the time which has elapsed since has not caused either to forget the basis of our agreement.

THE PHILLIPS GALLERY

A COLLECTION OF MODERN ART AND ITS SOURCES

1600 TWENTY-FIRST ST., N. W. WASHINGTON 9, D. C.

Duncan Phillips, Director
Marjorie Phillips, Associate Director
Elmira Bier, Assistant to Director
In Charge of Music

May 27, 1954

Mrs. Edith G. Halpert,
Downtown Gallery, 32 E. 57th Street,
New York City, N. Y.

Dear Mrs. Halpert:

A few days ago Mr. Francis Taylor telephoned me and said that, chiefly because of my letter to him strongly urging that such an honour be paid to Marin, he would personally recommend to his Board that the Metropolitan put on a Marin Retrospective in January 1955. He said however that he would make this recommendation with one clear understanding to all concerned, that there would be one condition, namely, all the pictures would be loans from museums and private collections and that no picture would be for sale. He said this was in line with the Metropolitan's consistent policy and he would make no exception even though he recognized that you and John Marin Jr., were invaluable to the project and that you would be needed in assembling photographs for the Committee of Selection. Incidentally he said that Bob Hale, as he calls him, would have to be on the Committee, and I assured him that ~~he~~ went without saying as there should be one representative from each of the museums having the show, with you as active participant and advisor. To this last he did not actually agree and he did not state his own views on the problem of selecting the pictures, and I assume that, before taking up details of the organization of the exhibition, he is waiting to receive the approval and authorization of his Board. I will be interested to hear your reaction to this telephone conversation which I had with Mr. Taylor knowing, as you do, that you and John Jr., were very certain Marin would have preferred the Metropolitan to the Whitney. At least at the Whitney there would have been no "conditions". With best wishes,

Sincerely yours,

Duncan Phillips

DP.E

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May 24, 1954

Mr. Stuart Davis
c/o Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Davis:

This is just a preliminary warning to reserve Friday, June 4, and Saturday, June 5, for the trip to Des Moines.

I would say there is a 90% probability that the date in Des Moines will be Saturday, not Friday. I will write you tomorrow more definitely about time, travel plans, etc.

Sincerely,

EERO SAARINEN

ES:rw

cc: Mrs. Edith Halpert

June 13, 1954

Dear Edith:

Please read the enclosed outline and consider whether you think this proposed service worthy of help (financial) from the E. S. H. Foundation? I see the great need of such a service. For instance the Wichita situation. Floundering about because of lack of intelligent leadership and know how. I have been in contact very recently with a Ft. Worth Texas citizen, sincerely interested in establishing a worthwhile museum. It is apparent Ft. Worth people do not know how to function. It seems D. D. did not have the right qualities of leadership et cetera. So much wealth and no direction!

Sincerely

Elizabeth Hawes

MEYER FRIEDMAN, M. D.
RAY H. ROSENMAN, M. D.
2245 POST STREET
SAN FRANCISCO 16
WEST 1-6877

May 25, 1954

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51st Street
New York 22, New York

My dear Mrs. Halpert:

Thank you for your note of
May 22, in regard to the Marin paintings.
My wife has objected so strenuously to the
purchase of the Marin's that I am with-
holding their purchase. I hope that some-
time in the future I might be able to
acquire one, but I would not expect you to
hold one for me.

Yours sincerely,

Meyer Friedman M.D.

Meyer Friedman, M.D.

MF:d

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 15, 1954

Mr. Duncan Munro
Shelburne Museum
Shelburne, Vermont

Dear Mr. Munro:

I have been working on the lighting and have had quite a bit of difficulty as several of the models I had in mind have been discontinued.

However, if you will send me immediately the exact dimensions of the dining room and the drawing room of the Vermont house, the X-ray people will get busy on it and make some specific suggestions. The dimensions should include length, width and height.

Hastily yours

L03-2650

1 June 1954

The Downtown Gallery
attn.: Mrs. Edith G. Halpert
32 East 51st Street
New York City

Dear Mrs. Halpert:

It was good meeting you and I was only sorry that the time was so short on account of the old New York parking problem. On the other hand, I believe we got our work done.

You probably in the meanwhile transferred the books to your place and since I did not hear anything further, I assume that the count was correct.

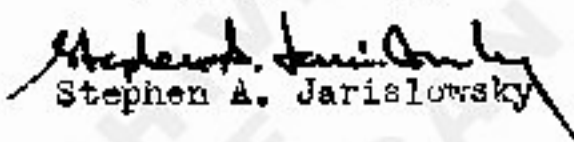
It may be of interest to you that we have now in storage at Hayes Warehouse, 305-7 East 51st Street some 300 promotional folders re. the John Marin portfolio. This matter came to my attention about a week ago. I have no specific idea as to what the folders say, but believe they may be of interest to you. As I expect to be in New York in some two weeks, I will pick these up and let you have them, if that is O.K. with you.

On this trip to New York, I wonder also whether I could pick up the some 15 'sentimental' copies at your office?

Attached a list of some of the people who used to buy portfolios from us, other than the public institutions.

With best regards to yourself and remember me to John,

very sincerely,


Stephen A. Jarislowsky

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June 21, 1954

Mr. Kenneth Chorley
Colonial Williamsburg, Inc.,
Williamsburg, Virginia

Dear Mr. Chorley:

I am very pleased to have resumed some contact with Colonial Williamsburg. Mitchell Wilder was here recently and outlined the new program. I am really very delighted that Mrs. Rockefeller's Folk Art will be reassembled and placed in an appropriate setting. With the growing enthusiasm for the folk art material, as demonstrated by the Shelburne Museum, the Karolik Collection in Boston, and now with the Garbisch Collection at the National Gallery -- as well as a group of towns, Sturbridge, Dearborn, etc., -- it will be advantageous to show the foresight of Mrs. Rockefeller in assembling the collection so many years before the others came into being.

I have enjoyed working with Mrs. Little, whom I respect tremendously, and shall be glad to continue offering whatever service I can as I have a special affection for the collection, in spite of my long standing resentment in connection with the catalogue. I am referring to the original catalogue or the first edition, which I -- as you know -- prepared completely even to the extent of supervising the actual publication. As I mentioned previously, I was very much shocked when the second edition was issued and my foreword was paraphrased and signed by Mr. Cogar. Even the initials on page 9 were omitted and there was no indication that each of the introductions was written by me. Since this catalogue has been used extensively by writers in the field during the past fifteen years, I would prefer to be credited with the information, much of which was original in content rather than have Mr. Cogar listed as the source.

After all this period, I finally decided to get this matter off my chest, but want to assure you that in spite of this rankling resentment, I will continue to cooperate to the fullest extent with Mrs. Little and Mr. Wilder whenever they see fit to call on me again.

During the summer when I have more time at my disposal, I shall dig up additional material on the objects which originally were removed from the collection, and are, as I understand, being returned to Williamsburg.

When you are in New York in the fall, I do hope you will come in to say hello. It will be a pleasure to see you.

Sincerely yours

EM:ls

THE PHILLIPS GALLERY

A COLLECTION OF MODERN ART AND ITS SOURCES

1600 TWENTY-FIRST ST., N. W. WASHINGTON 9, D. C.

Duncan Phillips, Director
Marjorie Phillips, Associate Director
Elmira Bler, Assistant to Director
In Charge of Music

June 22, 1954

Mrs. Edith G. Halpert,
Downtown Gallery,
32 E. 51st Street, New York City.

Dear Mrs. Halpert:

On June 15th I received a long and very friendly letter from Francis Taylor explaining that the Executive Committee of the Metropolitan Museum has been required to cancel all plans for special exhibitions due to the new building operations. There is a second factor in the decision against having the Marin show at the Met. According to Mr. Taylor "there would be costs in the preparation of the galleries, painting, publicity, catalogue, and house labor amounting to a very substantial sum over and above our share of the joint expenses with other participating institutions." All this he has probably written to you by this time but just in case he has not I am sending you herewith a copy of his letter. You will note that he is a great admirer of Marin and thinks of him as a friend. Since the decision is based upon temporary conditions when the special exhibition galleries are unavailable during building operations and since he speaks of hoping to pay a tribute ~~after this~~ to Marin as a painter some other year, there is just a possibility that instead of being the first of the participating museums they might agree to be the last.

I telephoned you today but found you are to be out of town until Thursday. The first thing we must determine is whether you wish to try to get the Whitney Museum to reconsider its schedule of exhibitions in order to open with Marin. It would be a pity for New York to have a Marin Memorial so even with the Whitney it might be better late than never. I feel sure that the Museum of Modern Art is really the proper place but the show held there in 1936 was a very comprehensive show up to that time. They might not wish to show the same pictures again and that would require leaving out the very finest work of his career. I have made a list of the pictures I remember with pleasure in that show and also others in the Benson and Helm books and I am sending it to you as my recommendations for the exhibition. Of course I am not well acquainted with the later years and have not marked many of the pictures listed in the McKinley Helm book simply because I have not seen them. That would be also true of some of the other museum directors and that is where you and John Marin Jr., would come in to help with the selection.

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June 3, 1964

Mr. Edward J. Gallagher, Jr.

We are closing the gallery for the summer months, but I hope I shall be able to see you before June 25. As a matter of fact our current exhibition should be of special interest to you.

Mr. Edward J. Gallagher, Jr.
3601 Ednor Road
Baltimore 18, Maryland

Dear Ed:

I was delighted to hear from you. I don't know where you get the energy to do so much flitting, not only abroad but in the good old USA. Your trips sound fascinating and I am sure you saw a great many works of art as well as people. By the way, did you have occasion to consult with Oliver James who is also interested in the University of Arizona. It is amazing how much good art is stirring in the Mid and South West territory. We in the East will have to get much more active in the near future.

Are you not planning to continue your collection in Baltimore? You made such a magnificent start there that it would be too bad to deactivate the important memorial in Maryland. American art is finally taking its rightful place in America and even the National Gallery, by accepting Garblach collection of American Folk Art, is following in line with the new recognition and I am sure that your share in this program has been a great stimulus.

Apropos of your visit to the Museum of Modern Art and your reference to Miles Spencer, I am very grateful for your interest in the last painting he produced. The Museum purchased it last year and because it had purchased several other paintings by Spencer on various occasions and as far back as the first years of its existence, we made a very special concession in price. Thus the \$2400. figure is the absolute minimum under the circumstances.

May I suggest that instead of paying for the entire picture - if you find it inconvenient at this time - you contribute half the amount. I am sure the Museum would be most grateful for this contribution and could arrange to get the balance from another kindly soul.

CUTS FROM THE DOWNTOWN GALLERY FOR THE MUSEUM OF MODERN ART:

David Aronson

"Marriage at Cana"

Rainey Bennett

"Refinery in Progress Caripeto"

"Venezuelan Fantasy"

"Buenos Aires Port"

"Morgan City, La."

Isabel Bishop

"Idle Conversation"

Raymond Breinin

"Market Place"

"The Night" (2)

"Harlequin Horsemen" (2)

Paul Burlin

"Witness the Whirlwind"

"Soft Shell and Hard Shell"

Malston Crawford

"Drawing"

"Boat and Grain Elevator #2"

"Red Barge"

"USS Nevada"

"Grain Elevator from Bridge"

David Fredenthal

4 Untitled Cuts

Louis Guglielmi

"City and I"

"El Station"

"An Odyssey for Moderns"

"Terror in Brooklyn"

"Rodeo Poster"

Robert Laurent

"Wrestlers"

"Mimi"

"Pearl"

Jacob Lawrence

"Most of the People are Very Poor"

"The Letter"

Wesley Lea

"Summer's End"

Julian Levi

"Last of the Lighthouse"

"Boots on Beach"

"Autobiography"

"Lime Kiln"

"Mariner"

Jack Levine

"String Quartet"

Edmund Levandowski

"Winter Port #1"

"Bruck's Landing"

"White Barns"

Charles Locke

"Philosophy"

"Intermission"

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MUSEUM OF FINE ARTS
BOSTON
DEPARTMENT OF PRINTS

June 14th 1954

Mrs Edith S. Haefert

The Downtown Gallery

32 East 51st St

New York 22 N. Y.

Dear Mrs. Haefert:

Thanks for your letter of June 9th
giving me a chance to fix the Marin dates.
March 15 - May 1st will suit us perfectly and
I will hang them as impressively as I possibly
can. The light in our special galleries is good
and the atmosphere cheerful.

I cannot think why M. R. believes your
horse needs any further cleaning. It looks first-
class to me and I do not intend to do any thing
more to it. In a joke I said to you that I

Shelburne Museum

THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT
JUNE 15, 1954

DEAR MRS. HALPERT:

THANK YOU FOR YOUR MEMOS AND LETTERS OF THE LAST FEW DAYS. I HAVE MADE THE CARD FOR THE LARGE EAGLE WEATHERVANE AND WILL TAKE IT TO THE MUSEUM TOMORROW. CHANGES HAVE MADE ON THE CENTAUR AND FIRE ENGINE WEATHERVANES. ON A SEPARATE SHEET, I HAVE TRIED TO PICK UP THE QUERIES REFERRED TO IN YOUR SHEET SENT YESTERDAY.

THANK YOU FOR YOUR JUNE 10TH LETTER AND FOR THE KIND THINGS YOU HAVE TO SAY ABOUT THE FOLK ART INFORMATION I COMPILED. IN THE BEGINNING THAT WAS WRITTEN UP SO THAT A LITTLE TALK COULD BE GIVEN ON THE FOLK ART EXHIBITED IN THE STAGE COACH INN, AND IT WASN'T INTENDED FOR PUBLICATION. SINCE THAT TIME, THOUGH, RALPH USED IT IN HIS PAMPHLET, AND SO IT HAS "GOTTEN AROUND".

I WAS UNDER A MISAPPREHENSION ABOUT THE MATERIAL YOU HAD DONE AND POSTED AT THE MUSEUM. I THOUGHT THAT MATERIAL WAS FOR MUSEUM USE AND I MADE FREE TO TAKE WHATEVER PORTIONS SEEMED BEST FITTED. IN MY RESEARCH ON SCHIMMEL, FOR INSTANCE, I FOUND THAT AT LEAST ONE VERY EMINENT AUTHORITY CLAIMED THAT SCHIMMEL WAS A COPYIST AND THE PERSON HE COPIED WAS DR. GRIER. IN USING YOUR SCHIMMEL INFORMATION, I THOUGHT TO COMPLIMENT YOU, BUT INSTEAD, I SEE THAT I OFFENDED YOU. I DON'T KNOW IF YOU STILL HAVE THE FOLK ART MATERIAL I WROTE, BUT IF YOU DO, COULD YOU PLEASE MARK ON THE MARGINS LIKE THIS, THE MATERIAL YOU WISH ELIMINATED BECAUSE IT IS NEW INFORMATION WHICH HAS NOT APPEARED IN PRINT BEFORE, AND I WILL SEE THAT IT IS DONE.

I TOO AM SORRY OUR PATHS DIDN'T CROSS ON YOUR LAST VISIT, BUT PERHAPS THE NEXT TIME YOU COME UP, I WILL HAVE THE PLEASURE OF SEEING YOU.

SINCERELY,
Lilian Carlisle
(MRS. E.G. CARLISLE)

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The John Warren Homestead
305 Warren Street Brookline 46, Massachusetts

May 30, 1954

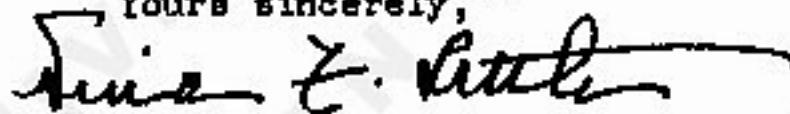
Dear Mrs. Halpert:

I appreciate very much your offer made in Washington to make available to me your records and information in connection with the Rockefeller collection. It will be of great assistance in the further study of the material which we are undertaking.

I find that I must be in New York for a few days during the week of June 15th, and I am wondering if it would be convenient for me to come up and go over the material at that time? Would you mind if I brought my own small portable typewriter to make notes (so much easier for me than long hand) and could you give me any idea how much data there is so that I can plan my time accordingly?

Thanking you for this opportunity and looking forward to seeing you again,

Yours sincerely,



Nina Fletcher Little

Mrs. Edith Gregor Halpert
32 East 51 Street
New York, N.Y.

Kumogoshi so far from
home and I'll certainly
be glad to see it again.

The photo came yesterday -
Thank you very much -

Ever truly yours
Anne W. Dyer

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June 21, 1954

Mr. Reginald Poland, Director
Atlanta Art Association
1262 Peachtree Street N. E.
Atlanta, Georgia

Dear Mr. Poland:

Mrs. Halpert has left for Chicago and will answer your letter on her return the latter part of the week. Meanwhile, we are making notes on our records regarding these specific loans.

Sincerely yours

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June 22, 1954

Mr. Otto Wittmann, Jr.,
Associate Director
The Toledo Museum of Art
Toledo 2, Ohio

Dear Mr. Wittmann:

During the Stuart Davis show, when all but two pictures were sold, specifically because we held on to these for exhibition purposes, one of our clients Mrs. Harry Lynde Bradley, was very much interested in the painting entitled "Deuce". She was in recently and asked whether we would send the painting to her directly from Toledo in the event that the museum does not acquire it nor sell it to a local collector. Thus, if the painting is available at the end of your exhibition, will you be good enough to ship it to the following address instead of including it with our other consignments. I shall be most grateful for your cooperation.

Mrs. Harry Lynde Bradley
136 West Greenfield Avenue
Milwaukee, Wisconsin

My very best regards,

Sincerely yours

EGH:1

*W. Butler on
Consignment*

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

PORTER A. McCRAY
DIRECTOR OF CIRCULATING EXHIBITIONS

June 3, 1954

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Mr. Lawrence Allen
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mr. Allen:

In answer to your letter of May 27, will you kindly convey to Mrs. Halpert the following list of paintings by Kuniyoshi, Shahn, and Spencer which she has loaned to our exhibitions.

BEN SHAHN (for the Venice Biennale - will be returned by Dec. 1954)

<u>Age of Anxiety</u>	painting	(lent by Downtown Gallery)
<u>Homeric Struggle</u>	"	
<u>Bicycle Act</u>	"	
<u>Where There's A Book There is No Sword</u>	print	
<u>Musical Chairs</u>	"	
<u>Phoenix</u>	"	
<u>Patterson, New Jersey #1</u>	"	
<u>Patterson, New Jersey #2</u>	"	

Anger painting (lent by Mrs. Halpert)

KUNIYOSHI (for the Kuniyoshi Memorial Exhibition - will be returned in the fall, probably September or October)

Bouquet and Stove Painting (lent by Downtown Gallery)
Pakira "

Susanna painting (lent by Mrs. Halpert)
Dream "

NILES SPENCER (for the Spencer Memorial Exhibition - we are hoping for an extension on the loans until June 1956 - a letter about this will follow)

<u>Cleret</u>	drawing	(lent by Downtown Gallery)
<u>Entrance to the Fort, Bermuda</u>	painting	
<u>Entrance to the Fort, Bermuda</u>	drawing	
<u>White Factory, Paris</u>	"	
<u>Perkins Cove, Ogunquit</u>	"	